

보 조비 슈퍼 베스트 차례

Livin' On A Prayer	5
리빙 온 어 플레이어	
Keep The Faith	14
킵 더 페이스	
Always	31
올웨이즈	
Wanted Dead Or Alive	40
원티드 데드 오어 얼라이브	
Lay Your Hands On Me	50
레이 유어 핸드스 온 미	
You Give Love A Bad Name	66
유 기브 러브 어 배드 네임	
Bed Of Roses	76
베드 어브 로지스	
Tokyo Road	90
토쿄 로드	
Bad Medicine	100
배드 메디슨	
I'll Be There For You	112
아일 비 데어 포 유	
In & Out Of Love	124
인 앤드 아웃 어브 러브	
Runaway	134
런어웨이	
Never Say Goodbye	144
네버 세이 굿바이	
Blaze Of Glory	152
블레이즈 어브 글로리	
She Don't Know Me	165
쉬 돈트 나우 미	
Shot Through The Heart	174
샷 쓰루 더 허트	
Breakout	190
브레이크아웃	
Get Ready	207
겟 레디	
Silent Night	222
사일런트 나잇	
Living In Sin	230
리빙 인 신	
Dry County	238
드라이 카운티	
I Believe	252
아이 빌리브	

LIVIN' ON A PRAYER

리빙 온 어 프레이어

by Jon Bon Jovi, Richie Sambora and Desmond Child

기타에서 토크 모듈레이터를 사용한 유니크한 기타 사운드를 듣는 것이 가능한 곡이다. 백킹의 코드 워크 부분에 브러싱을 숨씨 있게 받아들이며 리듬 플레이를 행하거나 시원스럽게 억양을 붙여 가자.

키보드는 몇 종류의 에레피와 스트리스가 번갈아 등장하여 곡에 화려함을 나타내고 있다. 테크닉적으로나 구성면에서 봐도 혼자서 플레이할 수 있는 곡이지만 음색을 재빠르게 전환할수 있도록 연습할 것.

베이스는 8분 연주가 메인이나, 도처에 기타 리프와의 유니즌 플레이가 등장한다. 그렇지 않은 부분에서도 움직임이 있는 프레임으로 꽤 칼리플한 베이스 라인을 만들어내고 있기 때문에 리듬의 흐트러짐에 주의하도록 한다.

드럼은 인트로 이외에서는 하이해트의 새김은 4분으로, 베이스 드럼도 포함해서 리듬 패턴은 극히 심플하다. 하이해트의 오픈을 섞는 등 악센트 붙임에도 연구를 기울이자.

Intro. N.C.

① (kb): 22마디에 걸쳐서 계속되는 소프트하고 가라앉은 스트링스계의 음. 신서사이저를 1대 홀드 해두자.

Em

Em C(onE)

② (Ba) : 개방현을 이용한 프레이즈이므로 핑거링, 피킹도 차분히 치도록 한다.

③ (Gt) : 베이스 프레이즈와 유니즌의 기타 리프 이것은 토크 모듈레이터를 통해 꽤 독특한 사운드를 내고 있다.

④ (Kb) : 울리는 것처럼 들리는 싱커페이션 베이스 이 효과는 공명에 의해 얻을 수 있다.

⑤ (Kb) : 인트로에서 제일 돋보이는 음. 신서사이저 브라스이지만 스트링스도 들어간 듯한 밝고 차분한 음을 낸다.

Chord progression: D(onE) | Em | C(onE) | D(onE)

Chord progression: Em | [A] Em

(1x) Tom - my used to work on the docks _____ Un- ion's been on strike He's
 (2x) Tom - my got his six string in hock _____ Now he's hold - ing in what he

⑥ (Kb) : 챔발로에 가까운 일렉트릭 피아노

⑦ (Dr) : 스네어와 베이스 드럼의 콤비네이션 프레임즈 넷째 박은 풀럼식으로 연주한다.

⑧ (Dr) : 단순한 리듬이지만 리듬 킵을 확실히 해야 한다.

Em C(onE) D(onE) Em

down on his luck it's tough
used To make it talk so tough

so tough
it's tough

—(1x tacet)—

2x cho. vib.

2x cho. vib.

8va cho. vib. cho.

cho. vib. cho.

Em

Gi - na works the din - er all day
Gi - na dreams of run - ning a - way

Work - ing for her man she
When she cries in the night Tom - my

8va vib. Arm.

1x tacet

vib. Arm.

p. p.

p. p.

Em C(onE) D(onE) Em

brings home her pay For love
whis - pers Ba - by it's o - kay m for love
some - day

-(1x tacet) 2x 2x

Em B C D Em C D

She says We've got to hold on to what we've got ('Cause) it does-n't make a differ-ence If we
We've got to hold on to what we've got ('Cause) it does-n't make a differ-ence If we

9 2x 8+ 2x 8+ 16 10 11

E.Piano + Strings

⑨ (Gt) : 브러싱을 사용한 명확한 리듬 코드 워크가 되고 있다. 싱크레이션의 타이밍에도 주의한다.

⑩ (Kb) : 스트림스의 깨끗한 음색에, 일렉트릭 피아노의 엔빌로프를 주는 음색.

⑪ (Ba) : 비교적 움직임이 적은 라인이지만 고른 피킹으로 차분하게 연주한다. 글리스 다운을 특히 강조한다.

D Em C D Em D C D

make it or not We've got each oth - er and that's a lot For love we'll give it a shot

make it or not We've got each oth - er and that's a lot For love

9 12

11 15

C Em CΔ7 D G C Dsus4 D Em C

Oh We're half way there Ah Liv - ing On A Pray - er Take my hand (and) we'll

Oh Ah

E. Piano

Strings

11 12

⑫ (Gt.) : 2박 셋잇단음표 리듬에 주의하자. 셋째 박은 스타카토하듯이, 넷째 박 글리산도는 다이내믹하게 친다.

⑬ (Kb.) : 멋진 고음의 일렉트릭 피아노 첼레스타같은 맑고 가벼운 음색이다.

⑭ (Ba.) : 꽤 움직임이 많은 프레이즈이므로 이동할 때 피킹에 주의해야 한다. 또, 싱커페이션 리듬에도 주의한다.

⑮ (Dr.) : 기타와 베이스에 맞춘 2박 셋잇단음표의 리듬이다. 넷째 박은 하나로 일치되지 않게끔 치자.

1.

D G C Dsus4 D Em

make it I swear Oh Liv - ing On A Pray - er

Oh

Strings

2.

Dsus4 D CΔ7 D Em C Dsus4 D

- ing On A Pray - er Liv - ing On Pray - er

Harm. Harm. 8va Arm. vib. vib. g. 8va

⑮ (Kb) : 인트로의 스트링스 고음부

⑯ (Gt) : 느린 프레이즈이므로 비브라토나 굴릿산도를 차분히 친다.

⑰ (Gt) : 1번줄 12프렛의 E음은 그 앞에 2·3번줄의 유틸리티를 가볍게 쳐서 피킹하고 있다. 약간 느슨한 피킹이 포인트다.

⑱ (Kb) : 여기서는 스트링스와 일렉트릭 피아노가 MIDI 접속되어 있다. [F]도 마찬가지.

⑳ (Dr) : 베이스 드럼의 싱커페이션을 이용해 경쾌하고 탄력있는 리듬을 만들고 있다. 1박마다 리듬 킵은 심벌즈로 한다.

D F Gm Eb Fsus4 F Bb Eb Fsus4 F

all that you've got Oh We're half way there Wah Liv - ing On A Pray - er

Oh Wah

G Eb Fsus4 F Bb Eb Fsus4 F

Take my hand and we'll make it I swear Wah Liv - ing On A Pray - er

Wah

4.

4.

4.

22

② (Gt) : 다른 줄, 같은 fret의 꽤 짧은 프레이즈이므로 피킹 콤비네이션에 주의한다.

Repeat & Fade Out

KEEP THE FAITH

깊 더 페이스

by Jon Bon Jovi, Richie Sambora and Desmond Child

기타 파트에서 가장 주목할 점은 드럼과 얹히게 한 커팅일 것이다. 브러싱과 실음과의 사용 구분을 명확하게 함으로써 이 곡이 아니면 낼 수 없는 리듬감이 나온다. 전편을 통해서 리듬감은 동일하지만 뮤트 패턴 등도 등장함으로 주의가 필요하다. 음색이나 장면에 따라 효과적으로 구분해서 사용하도록 한다. 특히 트레몰로계의 에펙터를 효과적으로 사용하는 것이 포인트이다.

베이스는 곡을 통해서 동일한 비트의 플레이로 돼 있다. 피크로 치면 리듬을 유지하기가 쉬울 것이다. 루트음과 온 코드와의 구분 사용이 애매해지지 않도록 주의한다. 스케일 포지션이 일정함으로

드럼과의 콤비네이션을 잘 이루면서 차분하게 플레이할 수 있을 것이다. 또 픽킹의 강약에 의해서 음색을 컨트롤 하고 있는 점도 지나치지 않도록 한다.

드럼은 전체로서는 8개의 새김인데 16비트의 리듬감으로 플레이하는 것이 포인트가 된다. 하이해트 워크나 라이드 심벌 컵의 사용법 등을 잘 연구해서 이 곡의 이미지를 살려보자. 스네어의 악센트 구분 사용, 리듬을 따라 새겨가는 것도 중요하다. 베이스 스트와 얹힘도 잘 생각해서 연주하자.

Free Tempo In Tempo

G Csus4(on G) G A G

Vocal

Other

<Synch>

8va bassa

Guitar I

Guitar II

Bass

Drums

C C (on G) G C B^b G

<A. Piano>
<with String-s>

8va bassa

G B G B^b C B^b G

Moth-er moth - er tell your child - ren That thire time has just be - gun I have suf -

G B^b C E^b F C G

- fered for my an - ger There are wars that can't be won Fath-er fath - er please be-lieve

<Organ>
 —(8va bassa)†
 —(with String-s)† <A. Piano>

B^b C B^b G B^b

— me I am lay - ing down my guns I'm bro - ken like an ar - row For -

[illegible]

G B^b C G (7) Do you tell—
 by when I hurt you Do you keep it all in side Do you tell—

G me all's for - giv - en And C E^b F Eve -
 me all's for - giv - en And just hide be - hind your pride yeah

<Organ>

4 4 4 4

6 7 6 7 6 7 5 5 3 5 5 3 1

2. C G Faith B^b don't let you love turn to hate F Right

Oh, you got to keep the faith don't let your love turn to hate Right

C G Keep the faith Keep the faith Oh,

now we got to keep the faith Keep the faith Keep the faith

The musical score is written for a song. It features a vocal melody line, a guitar accompaniment, and a bass line. The score is divided into two systems. The first system includes a vocal line with lyrics, a guitar line with chords (C, G, Bb, F), and a bass line. The second system continues the vocal melody and guitar accompaniment. The score includes various musical notations such as notes, rests, and fingerings.

G Keep the faith B^b Keep the faith C F

— we got to keep — the faith — Keep the faith — Keep the faith — Lord — we got to keep the faith —

J F

Um, um, Yeah, yeah, yeah

K G B^b (on G) C(on G)

Measures 1-3 of the first system. The key signature is one sharp (F#). The time signature is common time. The score includes a vocal line, a guitar line with fret numbers and techniques (rM1, C, D, P, H), and a bass line with fret numbers.

G B^b

Measures 4-6 of the second system. The key signature is one sharp (F#). The time signature is common time. The score includes a vocal line, a guitar line with fret numbers and techniques (rM1, P, S, H, P), and a bass line with fret numbers.

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is written for guitar, piano, and vocal parts. The score is in G major and 4/4 time. The guitar part features a complex, melodic line with many accidentals and a final section with a wavy line indicating a tremolo. The piano part consists of a steady, rhythmic accompaniment with many accidentals. The vocal part is a simple melody with lyrics. The score is divided into two systems, each with a key signature change from G major to B-flat major (Bb) and a time signature change from 4/4 to 3/4.

Musical score for "The Rose Tree" (Die Rose, die Rose, die Rose ist ein Dornenbaum). The score is written for voice, guitar, and piano. It is divided into two systems, each with a key signature change (Bb to C, then C to Eb). The piano part includes a complex arpeggiated figure in the right hand and a steady bass line in the left hand. The guitar part features a melodic line with various ornaments and a bass line with a repeating pattern. The vocal part is a simple melody with lyrics in German.

N G

Walk-ing in the foot - steps_____ Of so - ci - e - ty lies I don't like what I see no more_____ Some-time's I wish that I was brind_____ Some -

G B^b C G Eve -

- time I wait__for-ev-er To stand out in the rain So no one sees__me cry - in' Try-ing to wash__a-way__the pain__ Moth-er fath -

G ry - bod - y needs some B^b bod - y to love Eve C ry - bod - y needs some G bod - y to hate Eve
 er There's things I've done I can't e - rase Eve ry night we fall from grace

<A. Piano>
 L 8va bassa →
 P S H S
 P S H S
 15 13 13 10 13 15 (15)

Musical staff with treble and bass clefs, showing a rest for the vocal line and a continuation of the piano accompaniment.

Musical staff with treble and bass clefs, showing a continuation of the piano accompaniment with rhythmic patterns.

G ry - bod - y bitch - ing 'cause they B^b can't get e - nough Eve C ry - bod - y please Eve E^b ry - bod - y F keep the faith
 (It's) hard with the world in your face Try - ing to hold on Try - ing to hold on

Musical staff with treble and bass clefs, showing a continuation of the piano accompaniment with notes and rests.

Musical staff with treble and bass clefs, showing a continuation of the piano accompaniment with notes and rests.

Musical staff with treble and bass clefs, showing a continuation of the piano accompaniment with notes and rests.

D.S.

Coda C G Faith Keep the faith B^b Keep the faith F

Oh, you got to keep the faith Try - ing to hold on Try -

ing to hold on yeah Oh,

E^b F G Faith Keep the faith B^b (on G) Keep the faith C

E^b F G Faith Keep the faith B^b C Keep the faith E^b F Eve -

Eve - ry - bod - y keep the faith Wo, yeah, yeah, yeah, yeah, yeah

4

4

4

4

6 7 6 9 6 5 5 3 3 5 3 9 3 5 5 3 5 3 3 1 7 1 9 5 5 3 5 3 3 3 9 3 9 5 5 3 5 3 3 6 7 6 9 6 5 5 3 5 3 3 1

G ry - bod - y needs some B^b bod - y to love Eve C ry - bod - y needs some E^b bod - y to hate F Eve -

Woo, yeah, yeah, yeah, yeah, yeah

-8va P S H S P S H S

15 13 13 10 13 15 15 15 13 13 10 13 15 15

M rM1 rM1 rM1 rM1 rM1 M rM1 rM1 rM1 rM1 M rM1 rM1 rM1 rM1 M rM1 rM1 rM1 rM1

12 12 12 12 12 11 10 10 10 10 13 12 14 12 12 12 12 12

3 9 3 3 9 5 5 3 5 3 3 3 9 3 9 5 5 3 5 3 3 6 7 6 9 6 5 5 3 5 3 3 1

G ry - bod - y needs some - B^b(on G) bod - y to love - Eve C(on G) ry - bod - y needs Eve E^b ry - bod - y F Keep the faith -

Na, na, na Oh, na, na Oh,

G Faith B^b C E^b F

P S H S P S H S

15 13 13 10 13 15 15

M rM1 rM1 rM1 rM1 M rM1 rM1 rM1 rM1 M rM1 rM1 rM1 rM1 M rM1 rM1 rM1 rM1

12 12 12 12 12 11 10 10 10 13 12 14

3 4 3 3 3 5 5 3 5 3 3 3 4 3 3 3 5 5 3 5 3 3 3 6 4 6 6 4 5 5 3 5 3 1 3 1

Repeat & F.O.

ALWAYS

올웨이즈

Words & Music by J. Bon Jovi

이 앨범에 처음으로 수록된 신곡으로 싱글 컷된 넘버이다. 슬로 템포의 곡이므로 각파트(특히 드럼 & 베이스)는 리듬에 세심한 주의를 기울이자. 키보드는 스트링스와 오르간이 있고 그 위에 피아노가 들어가 있으므로 2단으로 나누어서 적었다. 코드는 add 9 코드를 많이 사용하고 있기 때문에 독특한 분위기를 내고 있다. 기타는 1단으로 적혀 있으나 장소에 따라서는(솔로 파트 등의 부분) 아래 위로 나뉘어 있으므로 주의하자. [F]의 아르페

지오 부분은 에펙터로 꽤 강하게 코러스를 걸고 있다. 기타 솔로는 간주와 엔딩에 있고 노멀한 펜타토닉 스케일을 사용한 플레이이다. 슬로 템포인 만큼 박 머리의 타이밍을 확고히 맞추어 연주하지 않으면 빨라짐으로 주의하자. 드럼은 [A]의 4마디부터 [F]의 4마디까지가 브러시를 사용한 플레이로 돼 있다. 뛰는 보컬을 노래하기 쉽게 하기 위해서도 베이스와 함께 확고히 리듬을 지키는 것이 중요하다.

N.C. [A] E Aadd9 C#m B

Vocal

Other

Keyboard

Guitar

Bass

Drums

<Organ>

<Strings>

<A. Piano with Strings>

L 8va bassa →

<A. Piano>

Arpeggio

Aadd9 B C#madd9 Badd9

This Ro-me-o is bleed-ing But you can't see his blood

<Sstrings>

<A.Piano>

—(8va bassa)— 8va bassa — 8va bassa —

Aadd9 G#m7 C#madd9 Badd9

It's noth-ing but some feel-ings That this old — dog kicked up — It's been rain-ing since your lefe me Now I'm drown-ing in the flood —

Aadd9 G#m7 Aadd9 Badd9 C#madd9 Badd9 (on D#)

You see I've al-ways been a fight-er But with-out you I give up Now I can't sing a love song Like the way it's meant to be Well I

A(on E) B(on F#) A B D E B F#m

guess I'm not that good an-y more But ba-by that's just me Yeah, I will love you ba-by

C#m B E B A C#m Badd9

al - ways And I'll be there for - ev - er and a day al - ways

T
A
B

T
A
B

E B(on F#) A to B A B

I'll be there 'til the stars don't shine 'Til the heav-ens burst and the words don't rhyme And I know When I die you'll be on my mind And I'll love you al - ways

T
A
B

T
A
B

C#m A F C#madd9 Badd9 Aadd9

Now your pic-tures that— you left be-hind— And just me-mo-ries of a dif-fe-rent life—Some that made us laugh—some that made us cry—One that

Arpeggio

Arpeggio

0 2 ①

0 1 ①

2 2 ①

H

P

④

⑥

⑪

⑧

⑦

⑦

G#m7 C#madd9 Badd9 Aadd9

made— you have to say good-bye—What I'd give to run my fin-gers through your hair—(To)touch your lips to hold you near—When you say your prayers—try to un-der-stand I've

④

0 2 ①

0 1 ①

2 2 ①

P

P

⑥

⑪

⑧

⑦

⑦

G#m7 Aadd9 Badd9 G C#madd9 Badd9 (on D#) A(on E)

made mis-takes — I'm just a man — When he holds — you close — when he pulls your near — When he says the words — you're been need-ing to hear — I'll wish I was him — 'cause those words are mine — To

Musical score for guitar and voice. The score includes a vocal line with lyrics and a guitar accompaniment. The guitar part features various chords (G#m7, Aadd9, Badd9, G, C#madd9, Badd9 (on D#), A(on E)) and a complex rhythmic pattern. The guitar part is written in a key signature of one sharp (F#) and a time signature of 4/4. The score includes a guitar solo section with a key signature change to two sharps (F# and C#) and a time signature change to 3/4. The guitar solo section includes a key signature change to one sharp (F#) and a time signature change to 4/4. The guitar solo section includes a key signature change to one sharp (F#) and a time signature change to 4/4. The guitar solo section includes a key signature change to one sharp (F#) and a time signature change to 4/4.

B (on F#) A E H E F#m C#m B

say to you 'til the end of time Yeah, I will love you ba by al ways And

r 8va →

T
A
B

4/4 2/2 4/4 2/2 4/4 5/6 4/4

0 0 2 2 2 4 4 0 2 4 4 4 3 2

G D(onF#) A

There's no price I won't pay

There's no price I won't pay To say these words to you

J E B

F#m7 C#m B E B(onF#)

[L] E B C[#]m B A

Oh, _____ yeah Oh Ba-by if you do-ing to love.

This system contains measures 1 through 4 of the piece. The vocal melody starts with a whole note in measure 1, followed by a half note in measure 2, and then a quarter note in measure 3. The piano accompaniment provides harmonic support with chords and moving lines. The guitar part includes a series of chords and melodic fragments with technical markings such as H, C, U, D, P, M, and C.

E B C[#]m B A E

_____ Ba-by if you do-ing to love _____ Oh Ba-by if you do-ing to love _____ be there _____ be there _____ Oh, ba-by _____

This system contains measures 5 through 8. The vocal melody continues with the lyrics "Ba-by if you do-ing to love". Measures 6 and 7 feature a four-measure rest in the vocal line, indicated by a large "4" and a horizontal line. The instrumental parts continue throughout. The guitar part includes a four-measure rest in measures 6 and 7, marked with a "4" and a horizontal line.

B C^{#m} B A E B

We love _____ oh, yeah, —yeah, yeah, —yeah _____ Oh,

4 4 4 4 4 4

D P HC HC D H S H H C P C M1 C C U U

4 4 4 4 4 4

2 2 1 2 3 4 4 2 2 2 1 2 0 0 0 0 0 4 6 7 7 7 6 4 2 2 2 2 1 2 3

C^{#m} B A E B

yeah, yeah, yeah, yeah, yeah, yeah, yeah, yeah, —yeah Oh, — oh —

4 4 4 4 4 4

U U UD C U D P (8va) H S S H C U U U D

4 4 4 4 4 4

4 4 1 2 2 2 1 2 0 0 0 0 0 0 0 4 4 1 2 2 1 2 3

F.O.

LAY YOUR HANDS ON ME

레이 유어 핸드스 온 미

Words & Music by J. Bon Jovi, R. Sambora

A면 톱인 이 넘버는 베이스 드럼의 비트에 실려 페이드 인 해 오는 일렉기타의 음이 효과적으로 들어가 앨범의 인트로덕션으로서도 충분히 자극이 있는 것. 일렉기타의 튜닝은 줄을 전부 1음씩 내려둔다. 인트로 부분에는 하모닉스 & 암, 또는 리허설 마크 ㉠의 기타 솔로 중에서도 암 위즈 피킹이라는 것과 같이 암을 사용하고 있는 곳도 많음으로 레코드를 잘 듣고 필링을 파악하고 아밍의 연습을 하자.

리허설 마크 ㉠과 ㉡의 부분을 기본적으로 2마디 패턴을 일렉 기타와 일렉 베이스가 유니즌으로 연주하는 것인데 중요한 패턴 이므로 한음한음 소중히 연주하자. 키보드는 오르간계의 음이 사용되어 있어 온음표의 화음을 연주하는 백킹이 많으나 처음에 확고히 화음을 내도록 주의하자. 끝 마디에서는 각 악기의 음을 확고히 끊을 것.

*Intro.
Fade in*

Vocal

(기타 튜닝은 1음 아래로)
E. Guitar

TAB

E. Guitar 2.

Inst.

key Board.

Inst.

E. Bass

TAB

Drums

The musical score is for the song "Hey Hey Hey" and consists of five systems of staves. The first system includes a vocal line with the lyrics "(Hey)" and a guitar line with the notation "Sua Harm & Arm." and "U R U R U". The second system includes a vocal line with the lyrics "(Hey)" and a guitar line with the notation "Harm & Arm." and "U R U R U". The third system includes a vocal line with the lyrics "(Hey)" and a guitar line with the notation "U R U R U" and "5 5 5 5 5 5 5". The fourth system includes a vocal line with the lyrics "(Hey)" and a guitar line with the notation "U R U R U" and "5 5 5 5 5 5 5". The fifth system includes a vocal line with the lyrics "(Hey)" and a guitar line with the notation "U R U R U" and "5 5 5 5 5 5 5".

Musical score system 1, measures 1-5. The system includes staves for Treble, TAB, and Bass clefs. The key signature is one sharp (F#). The notation includes rests, a melodic line in the Treble staff starting in measure 3, and a corresponding line in the TAB staff. The word "(Hey)" is written above the Treble staff in measure 4. The Bass staff contains a series of rhythmic slashes.

Musical score system 2, measures 6-9. The system includes staves for Treble, TAB, and Bass clefs. The key signature is one sharp (F#). The notation includes rests, the word "(Hey)" in the Treble staff in measures 6 and 8, and a melodic line in the Treble staff in measure 9. The TAB staff shows a trill (tr) and a delay in measure 9. The Bass staff contains a series of rhythmic slashes.

Musical score system 1, measures 1-4. The system includes staves for Treble, Tenor, Bass, and Double Bass. The key signature is one sharp (F#). The first staff (Treble) has a whole rest in measures 1-3 and the word "(Hey)" in measure 4. The second staff (Tenor) has whole rests in measures 1-4. The third staff (Bass) has whole rests in measures 1-4. The fourth staff (Double Bass) has whole rests in measures 1-4. The fifth staff (Treble) has a whole note chord in measure 1, which is sustained across measures 2, 3, and 4. The sixth staff (Bass) has whole rests in measures 1-4. The seventh staff (Tenor) has whole rests in measures 1-4. The eighth staff (Bass) has whole rests in measures 1-4. The ninth staff (Double Bass) has whole rests in measures 1-4.

Musical score system 2, measures 5-8. The system includes staves for Treble, Tenor, Bass, and Double Bass. The key signature is one sharp (F#). The first staff (Treble) has a whole rest in measure 5, the word "(Hey)" in measure 6, and a whole note chord in measure 7, which is sustained across measure 8. The second staff (Tenor) has whole rests in measures 5-8. The third staff (Bass) has whole rests in measures 5-8. The fourth staff (Double Bass) has whole rests in measures 5-8. The fifth staff (Treble) has a whole note chord in measure 5, which is sustained across measures 6, 7, and 8. The sixth staff (Bass) has whole rests in measures 5-8. The seventh staff (Tenor) has whole rests in measures 5-8. The eighth staff (Bass) has whole rests in measures 5-8. The ninth staff (Double Bass) has whole rests in measures 5-8.

(Hey) (Hey) (Hey)

S *vib.* H

T A B *vib.* ② H

T A B

Organ

Bass

(Hey)

A⁴ D/A

Lay your hands on me Lay your hands on me

T A B C

Organ

T A B C

Bass

C/A D/A A D/A

lay - your hands on - me — lay - your hands on - me lay - your hands on - me

C/A D/A A B^D C G

lay - your hands on - me — (Come on)

D *C* *G* *D* *G*

rules we made are meant for brea - King — What you get aint al-ways what you see — but
 shaw you how to fly and ne-ver ev-er come back down eve-ry thing you want is what I need —

TAB

5 7 5 5 7

2x () 2x ()

3 3 3 3

D *G*

sa-tis-fa-cti-on's gu - ran - teed they say what you give is al-ways what you need — wo-w wo-w wow
 sa-tis-fa-cti-on's gu - ran - teed buttheri - de don't never ev-er come for free oh —

TAB

0 7 5 3 7 0 7 5 5 7 6 7 5 5 7 5 7 5 3

5 5 5 5 3 3 3 3

F *G* *D* *G/D*

(So) if — you want me — to
if — you want me — to

Lay — my hands on — you
Lay — my hands on — you

— lay — your hands on — me
— lay — your hands on — me

Lay — your hands on — me
Lay — your hands on — me

TAB

5 5 5 5 / /

7 7 7 7 7 7 7 7

(2) (2)

(7) (7)

5 5 5 5 5 5 5 5

3 3 3 3 3 3 3 3

5 5 5 5 5 5 5 5

3 3 3 3 3 3 3 3

F/D *G/D* *D* *G/D*

lay — your hands on — me
lay — your hands on — me

— —

Lay — your hands on — me
Lay — your hands on — me

Lay — your hands on — me
Lay — your hands on — me

TAB

5 5 5 5 5 5 5 5

7 7 7 7 7 7 7 7

(2) (2)

(7) (7)

5 5 5 5 5 5 5 5

3 3 3 3 3 3 3 3

5 5 5 5 5 5 5 5

3 3 3 3 3 3 3 3

F/D *G/D* *D* 1. 2. *D*
 lay- your hand on- me — I'm a fight-
 lay- our hands on- me —

Musical score for the first system, measures 1-4. The system includes vocal lines with lyrics, guitar chords (*F/D*, *G/D*, *D*), and various instrumental parts including a double bass line with a 2x measure extension and a guitar line with a 2x measure extension.

Musical score for the second system, measures 5-8. The system includes vocal lines, guitar chords, and various instrumental parts including a double bass line with a 2x measure extension and a guitar line with a 2x measure extension.

D *G*

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

D *G*

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

Chord progression: G/D F/D G/D D

Vocal line: Lay - your hands on - me

Instrumental accompaniment includes guitar (TAB), piano (piano), and bass (bass) parts. The guitar part features a trill in the final measure.

Chord progression: G/D F/D G/D D

Vocal line: lay - your hands on - me lay - your hands on me — lay - your hands on - me

Instrumental accompaniment includes guitar (TAB), piano (piano), and bass (bass) parts. The guitar part features a trill in the final measure.

G/D F/D G/D D cho
 Lay your hand on me lay your hand on me oh
 4
 5 2 3 2 3 2 3 4 5 5 5 5

The musical score is arranged in a standard five-staff format. The top staff is for the vocal melody, with lyrics "oh", "lay your hand on me", and "oh" written below it. The second staff is for guitar, with chords G/D, F/D, G/D, and D indicated above the staff. The third staff is for bass, with fret numbers 3, 5, 7, and 8 circled below the staff. The fourth staff is for drums, with a simple drum kit symbol (snare, bass drum, cymbal) below the staff. The fifth staff is for the piano accompaniment, with a simple piano keyboard symbol below the staff. The score is divided into four measures, each containing a different musical part.

Musical score for "Lay Your Hands On Me" by The Beatles. The score is in G major, 4/4 time, and consists of 12 measures. It features a vocal melody, guitar accompaniment, and a bass line. The lyrics are "oh lay your hands on me". The score includes a key signature change from G major to F major in the second measure.

The musical score is arranged in four systems, each containing five staves. The top staff is the vocal melody in treble clef with a key signature of one sharp (F#). The lyrics "Lay - your hands on - me" are written below the vocal line. The second staff is the guitar part, featuring a TAB line with fret numbers and a standard notation line. The third staff is the bass line in bass clef. The fourth staff is the drum part, indicated by 'x' marks on a standard notation line. Chord symbols G/D, F/D, and D are written above the guitar staff. The score is divided into four measures by vertical bar lines.

D *G/D* *(N.C.)*
 lay - your hands on - me lay - your hands on - me lay - your hands on - me

T
B

BED OF ROSES

베드 어브 로지스

Words & Music by J. Bon Jovi

앨범 「Keep The Faith」의 5번째에 수록된 슬로우 템포의 발라드 곡이다. 리듬은 8분의 6박자로 블루스와 같이 1마디가 2박인 3잇단의 흐름으로 생각하면 쉽다. [A] 1마디째에서 기타의 뮤트는 초킹으로 오른손 밑부분을 브릿지에 대고 4~2번줄을 뮤트하여 4번줄부터 다운 스트로크로 재빨리 피킹해서 1번줄 음만 낸다. 이때, 기보된 16분음표는 초킹할때의 장식음표처럼 리듬에 포함되지 않음으로 주의하자. 또 [A]부분에는 윈도우 차임이

들어 있는데 악보에는 생략했다. [C]의 9마디째부터 [D]의 8마디까지의 드럼은 스네어의 테두리를 치는 림 쇼트 플레이이다. 보컬은 8분의 6박자 리듬에 익숙해지지 않은 사람은 노래하기 힘들다. 더우기 악보보다 윗줄을 앞세워 노래한 부분이 많으므로 원곡을 잘 듣고 뉘앙스를 포착하자. 그러나 먼저 리듬에 익숙해지는 것이 순서이다.

The musical score for "Bed of Roses" is presented in a multi-staff format. The staves are labeled on the left: Vocal, Other, Keyboard, Guitar, Bass, and Drums. The key signature is B-flat major (two flats). The time signature is 6/8. The score is divided into measures, with some measures containing multiple staves. The guitar part includes fret numbers (10, 12, 13) and techniques like 'M' (mute), 'H.C.' (harmonic), and 'D' (distortion). The keyboard part includes 'Piano' and 'L. 8va bassa' markings. The bass part includes 'T.A.B.' (Tablature) markings. The drums part includes 'v' (vocal) markings.

Chord progression: B^b F B^b

Measures 1-4. Chord progression: B^b F B^b. The piano part includes complex chords and a guitar part with fret numbers (10, 13, 12) and techniques like "r8va" and "H.C.". A 4-measure rest is indicated in the bass line.

Chord progression: F B^b F

Measures 5-8. Chord progression: F B^b F. The piano part continues with complex chords and a guitar part with fret numbers (13, 10, 12) and techniques like "H.C." and "r8va". A 4-measure rest is indicated in the bass line.

B B^b F B^b

Sit-ting here wast-ed and wound-ed (at) this old pi-a-no Try-ing hard to cap-ture the mo-ment this morn-ing I

The first system of the musical score. The vocal line is in treble clef with a key signature of one flat. The lyrics are: "Sit-ting here wast-ed and wound-ed (at) this old pi-a-no Try-ing hard to cap-ture the mo-ment this morn-ing I". The piano accompaniment features chords and arpeggios. The guitar and bass staves are empty, with labels T, A, B for guitar and T, A, B for bass.

F C Am B^b F F sus4 F

don't know Cause a bot-tle of vod-ka is still lodged in my head And some blond gave me night-mares (I) think that she's still in my

Arpeggio

Arpeggio

The second system of the musical score. The vocal line continues with the lyrics: "don't know Cause a bot-tle of vod-ka is still lodged in my head And some blond gave me night-mares (I) think that she's still in my". The piano accompaniment features chords and arpeggios. The guitar and bass staves are empty, with labels T, A, B for guitar and T, A, B for bass. The word "Arpeggio" is written above the piano accompaniment.

B^b B^b sus4 B^b C F

— bed As I dream a-bout mo-vies they won't make of me when I'm — dead With an

— (Arp.) —

— (Arp.) —

D B^b F B^b

i - ron - clad fist I wake up (and) French kiss the morn - ing While some march-ing band keeps it's own

8va

Rim

5

6

B^b F E Am B^b

beat in my head while we're tak - ing a - bout all of the things that I long to be - lieve A - bout

4

—(8va) Arpeggio—

Arpeggio

—(Rim)→

F F sus4 F B^b B^b sus4 B^b C

love and the truth and what you mean to me And the truth is ba - by you're all that I

—(Arp.)→

—(Arp.)→

F F (on E) ^{① ②} F Dm C B^b F
 need I want you (to) lay down on a bed of roses

Musical score for the first system, featuring vocal melody, piano accompaniment, and guitar. The piano part includes markings for *8va* and *(8va bassa)*. The guitar part includes fret numbers and a capo position of 3.

F Dm Em F
 For to - nite I sleep on a bed of nails Oh, I want to

Musical score for the second system, continuing the vocal melody, piano accompaniment, and guitar. The piano part includes markings for *8va* and *(8va bassa)*. The guitar part includes fret numbers and a capo position of 3.

B^b F B^b F $\text{to } \textcircled{1} \textcircled{2}$ 1. Dm $C(onE)$

be just as close as the Ho ly Ghost is And lay you

$B^b(onF)$ F \textcircled{G} B^b

down on a bed of roses Well I'm so far a way

- (8va)

B^b F B^b
 step that I take is on my way home (A) kings — ran - som in dimes (I'd) give ea - ch night Just to see through this

pay phone — Still I run out of time or it's hard to get through Till the bird on the wire — flies

F \square Am B^b F

<AG> Arpeggio

<AG> Arpeggio

The musical score is written for guitar and voice. It consists of two systems of music. The first system begins with a treble staff for guitar, a bass staff for guitar, and a vocal line. The key signature is one flat (Bb). The first system of music includes the lyrics "step that I take is on my way home (A) kings — ran - som in dimes (I'd) give ea - ch night Just to see through this". The second system of music includes the lyrics "pay phone — Still I run out of time or it's hard to get through Till the bird on the wire — flies". The second system of music includes a key signature change to F major (F, Am, Bb, F). The guitar accompaniment includes various techniques such as arpeggios and triplets. The page number 85 is at the bottom.

F (on E) 1 B^b C F

Well the ho - tel bar hang o - ver whis - key's gone dry The bar keep - er's wig's crook - ed And she's giv - ing me the eye — I

—(Strings)—

(8va)

<() = A Guitar>

B^b C F F (on E)

might have said yeah But I laughed so hard I think I — died Um, yeah

8va bassa

J Dm C B^b F Dm

C(onE) B^b(onF) F Dm C B^b

4

[illegible]

Now you close your eyes Know I'll be think-ing a-bout you While my mist-ress she calls me To

<Strings>

8va bassa

B^b F B^b

stand in her spot - light _____ a - gain To - nite I won't be a - lone _____ But you know that don't mean I'm not

4 *trill* 8va 4 *trill*

T A B T A B

F Dm C(onE) B^b(onF) F

lone - ly I've got noth - ing to prove for it's you that I'd die to de - fend

4 *trill*

T A B T A B

♩ Coda ①

[illegible]

♩ Coda ②

The musical score for "Lay Down" by The Beatles is presented in a multi-staff format. The top staff is the vocal melody, with lyrics "lay down a bed of roses" written below it. The second staff is the piano accompaniment, featuring a series of chords and a melodic line. The third staff is the guitar part, with a TAB (Tuning, Action, Bar) section below it. The fourth staff is the bass part, also with a TAB section below it. The score is written in G major, 4/4 time, and includes a key signature change to B-flat major (Bb) for the final measure. The tempo is marked "rit." (ritardando) at the end.

TOKYO ROAD

토쿄 로드

Words & Music by J. Bon Jovi & R. Sambora

갑자기 「사쿠라, 사쿠라」하는 멜로디가 나와서 깜짝 놀라게 된다. 거의 노 템포의 신서사이저와 여성 보컬 뒤, 완전히 다른 템포로 곡이 시작한다. 기타 리프가 메인으로 되어 있는데 암을 들어 올리면서 피킹(다운 피킹)하는 것만으로 음정이 미묘하게 변한다. [C]는 싱글 노트의 백킹이다. 뮤트하는 느낌으로 다운 피킹으로만 플레이 하자. 5, 6마디는 같은 프레이즈가 오른쪽과

왼쪽으로 구분되어 있다. 리피트 뒤에 신서는 목관계통의 사운드, [D]의 5마디부터는 다시 아밍하면서 플레이 한다. [E]의 앞 2마디는 전멤버가 함께하는 3박 프레이즈이다. 정확히 맞추자. 팔호 2의 기타는 아밍 딜레이에 의한 것. 페이드 인 하는 신서는 아마 시퀀서에 의한 것일 것이다. 또 베이스 드럼이 2박째에만 들어있으므로 마디의 시작을 착각하지 않도록 주의한다.

Rubato
1stacet (Female Vocal)

A

Vocal

Sa ku ra Sa ku ra ya yo i no So ra-wa mi wa ta su

E. Guitar

TAB

T A C (Synth)

Inst.

Inst.

E. Bass

TAB

T A C

Drums

a. tempo
Gsus4 *G*

B

ka gi-ri

E. Guitar 1. Arm.

Synth E. Guitar 2.

Organ

3 times Repeat.

extacet

Fsus4/G *F/G* *C/G* *B⁷/G* *G*^{1.} | ^{2.} *G*

In a time

Arm.

Arm.

Arm.

Arm.

Arm. down

2x

2x

2x

2x

♩. (D.S. time with Repeats)

C **G7** Higher Part Chorus (1x tacet)

In a place
not a man
for a pass
breath-ing smoke

In a world
Sent to war,
Got the night
Snarling whis- key,

the for got
in a land
make it last
drink-ing coke

Lives the heart
They said and
It was a
It was a

1x tacet

CIG B^b/F **1.3. C** **2.4. G** **C(B^b)**

of me A part that just won't die
fight for their freedom. But I felt like a hired hand
time to re-mem-ber All my life I would nev-er for- get
time when no one would die And there wasn't a care

Just a boy,
Just a boy,
H.C.
H.C.
H.C.
H.C.

(2x) (1x)

G

15 15 15 15

Synth

[H] *G* (1. 2x tacet) *F/G* *C/G* 1. 2. 3. 4.

This guy turns me a-round
I found myself in her door-way

And he's pointing up the stars—
But there was no any-body there

8va. harm. Arm. harm. Arm. Arm. Arm. Arm.

harm. Arm. 10 10 10 10 10 10

Gsus4 G Fsus4/G FIG C/G Bb/G G Gsus4 G
 To-ky-o Road Take me back
 Arm 8va Arm Arm Arm
 181818 171717 151515 171717 151515 121212 101010 7777 5 5 3 3
 (4)

Handwritten musical score for "To-ky-o Road" by The Beatles. The score is written on ten staves. The top staff shows chords: F#sus4/G, F/G, C/G, Bb/G, G, G#sus4, G, F#sus4/G, F/G. The second staff contains the lyrics "To-ky-o Road Take me back". The third staff has "tr." and "Arm" markings. The fourth staff has "T", "A", and "B" markings. The fifth staff has "cho" markings. The sixth staff has "4" and "9" markings. The seventh staff has "3" and "3 0 1 2" markings. The eighth staff has "x" markings. The ninth staff has "3" and "3" markings. The tenth staff has "x" markings. The score includes various musical notations such as notes, rests, and accidentals.

BAD MEDICINE

배드 메디슨

by Jon Bon Jovi, Richie Sambora and Desmond Child

기타는 얇고 가벼운 음과 톤을 죄인 디스토션과의 2개의 사운드를 잘 구분 사용하는 것이 포인트가 되는 하드 록 넘버이다. 전체적으로 개방현을 이용한 프레이즈가 많고 낮은 포지션에서의 플레이가 중심이 되지만 뮤트나 커팅과 같은 작은 기교를 콘트롤하기 어려워짐으로 주의하도록 한다.

베이스는 곡이 가라앉은 분위기의 하드 록 넘버이므로 베이스라인을 무겁게 쳐내는 것이 요점이다. 기타와의 유니즌이 곳곳에 눈에 띄고 싱크로레이션이나 섬세함도 많이 사용되고 있다. 전체의

흐름을 정확히 파악해서 미스 톤을 내지 않도록 유의하면서 정확한 리듬으로 비트를 내도록 한다.

드럼은 거친 중에도 샤프하고 스트레이트한 감정이 떠오르는 것같은 플레이는 특별할 만한 것이다

필 인 등도 8분으로 밀어붙이고 헤비급의 베이스 드럼과 원기왕성한 스네어로 공격하자. 곡의 볼테이지가 내려가는 부분에도 2, 4박의 스네어는 파워있게 두드릴 것.

Intro.
E

Vocal

E. Guitar

TAB

Inst.

Key Board

Inst.

E. Bass

TAB

Drums

E

1x

2x

harm E Arm.

4

A *E*

Your love — is like

A G F# E

bad me-dici-ne

A

Bad me-dici-ne is

B G F# E

what I — need Wow —

Shake it up just like bad medicine There ain't no doc-tor that can care my dis-ease

The musical score for "Bad Medicine" is presented in a standard notation format. It includes a guitar part (top staff), a bass part (bottom staff), and a drum part (bottom staff). The guitar part features a melodic line with a key signature of one sharp (F#) and a 4/4 time signature. The bass part provides a steady, rhythmic accompaniment. The drum part is a simple, driving pattern. The score is divided into four measures, with the first measure containing a box labeled "B" and the second measure containing the text "(bad medicine) I".

The image shows a musical score for the song "I Got a Feeling" by The Beatles. The score is written for guitar, bass, and drums. The guitar part is in the top staff, featuring a melodic line with a key signature of one sharp (F#) and a 4/4 time signature. The bass part is in the bottom staff, providing a rhythmic foundation. The drums are indicated by a series of 'x' marks on a staff, representing a simple beat pattern. The lyrics are written below the guitar staff, and the song title "I Got a Feeling" is prominently displayed at the top. The score is divided into four measures, each containing a line of music and lyrics. The lyrics are: "I got a feeling / I got a feeling / I got a feeling / I got a feeling". The guitar part includes a key signature change from one sharp to one flat (F# to F) in the second measure. The bass part includes a key signature change from one sharp to one flat (F# to F) in the second measure. The drums are played in a consistent 4/4 pattern throughout the song.

The image shows a musical score for the song "Sweet Child O' Mine" by Guns N' Roses. The score is written for guitar, bass, and drums. The guitar part is in the top staff, featuring a melodic line with a key signature of one sharp (F#) and a time signature of 4/4. The bass part is in the bottom staff, providing a rhythmic foundation. The drums are indicated by a drum kit icon in the middle staff. The lyrics are written below the guitar staff. The score is divided into four measures, each with a different chord indicated above the guitar staff: A, G, E, and F. The lyrics are: "got lots of mo-ney but it isn't what I need Gon-na take more than a shot to get this poi-son out of me dir-ty down a - ddiction It does-nit leave a track I got a jones for your a - ffe-ction like a mon-key on my back there".

*got lots of mo-ney but it isn't what I need Gon-na take more than a shot to get this poi-son out of me
dir-ty down a - ddiction It does-nit leave a track I got a jones for your a - ffe-ction like a mon-key on my back there*

B *D E*

*I got all the symp-toms Count'em
ain't no pa-ra-me-dic Gon-na* *1. 2. 3 First you need
Save this heart-a-tack When you need* *That's what you get for* *fall-ing in love Then you*

TAB *7 4 4 4 7 4 4 4 4 7 3 2 0* *(2) (2) 0 3 2 0*

F# *G# A* *B*

bleed you get a little but it's *No-ter enough On your* *knees that's what you get for* *fall-ing in Love (and) Now* *- this boy's addic-ted Cause you*

TAB *(2) (2) 0 0 2 2 (4) (2) (2) 1 2 3 0 0 0 0 4* *2 2 2 2 2 2 7 2 3 5 (5) 5 4 3 2*

E A G F E A B G F E
 Kiss is the drug Oh — Your love is like bad ma-di-ci-ne — Bad medi-cine is what I — need Oh —

E A G F E A B G F E F G
 Shake it up just like Bad me-di-ci-ne — { There ain't no doc-tor that can } cure my dis-ease — Bad
 So let's play doc-tor Ba-by

A 1. E 12. E

Bad *me-di-cine* *I* *me-di-cine* *what I want...*

This system contains measures 1 through 5. The vocal line starts with 'Bad' in measure 1, 'me-di-cine' in measure 2, 'I' in measure 3, 'me-di-cine' in measure 4, and 'what I want...' in measure 5. The guitar part features a melodic line with 'Arm.' markings in measures 2 and 3. The bass line provides a rhythmic accompaniment with eighth and sixteenth notes.

G A E H A

Bad *Bad* *me-di-cine*

This system contains measures 6 through 10. The vocal line continues with 'Bad' in measure 6, 'Bad' in measure 7, and 'me-di-cine' in measure 8. Measures 9 and 10 are instrumental. The guitar part has 'Arm.' markings in measures 8 and 9. The bass line continues the rhythmic pattern.

E

A

Musical score for guitar and voice, measures 1-5. The score includes guitar, vocal, and bass parts. The guitar part features complex fingerings and a "with Arm Picking" instruction. The vocal part has lyrics "I need a res-pi-ra-tor Cause I'm run-ning out of brea-th you're an".

B

I E

Musical score for guitar and voice, measures 6-9. The score includes guitar, vocal, and bass parts. The guitar part features complex fingerings and a "harm's Arm" instruction. The vocal part has lyrics "I need a res-pi-ra-tor Cause I'm run-ning out of brea-th you're an".

A G F# E A 1. G F# E 2. G F# E
 Shake it up—just like bad me-di-cine— { There ain't no doc-tor that can Cure my di-sease— Cure my di-sease—
 Your love's the pot-ion that can

G A E G
 Bad Bad me-di-cine Bad
 Arm. Arm.

A E G A
 Bad me-di-cine Bad Bad

Musical score for the first system, measures 1-5. The score includes a vocal line with lyrics "Bad me-di-cine Bad Bad", a guitar line with complex fretting and bends, and a bass line with a driving eighth-note pattern. The key signature has three sharps (F#, C#, G#).

G F# E G F# E

Musical score for the second system, measures 6-10. The score includes a vocal line with notes G, F#, E, G, F#, E, a guitar line with long, sustained notes, and a bass line with a similar eighth-note pattern. The key signature remains three sharps.

(Repeat & fade)

Shake it up — just like
Bad me-di-cine—
Your love's the po-tion that can
Cure my di-sease—

4
III.

I'LL BE THERE FOR YOU

아일 비 데어 포 유

by Jon Bon Jovi and Richie Sambora

연주 해설

인트로 부분 5마디까지만 $\frac{2}{4}$ 박자인 것에 주의하자. 일렉 기타의 리프는 레코드에서 필링을 포착하자. 리허설 마크[A]의 기타도 1음씩 소중히 치자. 또 8마디째에서는 드럼과 일렉 베이스 음을 정확히 끊도록 하자. 리허설 마크[B]부분의 8마디째도 마찬가지이다. 리허설 마크[C]직전의 1마디도 $\frac{2}{4}$ 박자이기 때문에 주의해야

한다.

리허설 마크[D]에서는 기타 악보가 D.S.일 경우는 다시 표시해 놓았는데 필링을 중요시하며 플레이하자. 리허설 마크[E]의 기타 솔로에서는 6마디째, 7마디째의 부분이 적당히 되지 않도록 연습하자. Coda부터는 전조되므로 보컬에 신경쓰자.

Intro

VOCAL

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

I guess this time you're real-ly

A Em G D

Leav - ing — I heard your suit case say good -bye And as my bro ken heart - lies

The first system of the musical score features a vocal melody in the upper staff, lyrics underneath, and a guitar accompaniment in the middle staff. The guitar part includes a harmonic instruction 'harm' above a specific chord. The bass line is shown in the lower staff. The system is divided into three measures corresponding to the chords Em, G, and D.

Em G D

— blee - ding — You say — true Love — is su - i - cide You say you've cried a thou sand riv

The second system continues the musical score with the same instrumental parts. The vocal line has lyrics that span across the measures. The guitar part shows specific fingerings: 'H' (harmonic), 'P' (pull-off), and 'S' (slide). The system is divided into three measures corresponding to the chords Em, G, and D.

B Em G D

ers — And now you've swim-ming for — the shore — You left me drown ing in my

Em G A

tears — and you won't save me a-ny more — (Now I'm) praying to God you'd give me one more chance girl

du harm.
harm.

D **C** Em

you _____ I Know you Know We've had some good _____ times _____

harm.

harm.

T
A
B

G **D**

Now the have their _____ own hid ing place _____ I can prom ise you _____ to - mor

5 10 5 14 5 12 12 14 14 12 12

T
A
B

Em G A

row But I Can't buy back yes-ter-day

8va harm
chop

harm.
chop

5 5 5 7 12 12

7 7 7 7 7 9 7

And ba-by you Know my hands are dir ly py But I Wont ed to be your Val en tine
I - wasnt there when you were down

fx

D.S.x

E D Bm G A C G

I'll be there for you These five words I'd swear to you when you breathe I Want to be the air for you I'll — be there for

1x

1x

D.S.X

D Bm G A C G to

you I'd live and I'd die for you Steal the sun from the for you Words can't say what a Love can do I'll — be there for

4

4

4

1x

1x

D.S.X

D F Bm G

you

First system of musical notation (measures 1-4). The system includes a vocal line with lyrics, a guitar line with chords (D, F, Bm, G), and a bass line. The guitar line features various techniques like bends and slides.

A D Bm

Second system of musical notation (measures 5-8). The system includes a vocal line, a guitar line with chords (A, D, Bm), and a bass line. The guitar line includes more complex techniques like triplets and bends.

G A

I wasn't — there — when you were hap

D.S.

Coda E C[#]m A B

I'll be there for you These five words I'd swear to you When you breathe I want to be the air for — I'll — be there for

E C#m A B

you I'd live and I'd die for you — Steal the sun from the sky for you Words can't say what a love can do I'll be there for

4

4

T
A
B

E C#m A B

you Wow —————

4

T
A
B

IN AND OUT OF LOVE

인 앤드 아웃 어브 러브

Words & Music by J. Bon Jovi

코러스의 페이드 인부터 시작한다. 리듬 섹션에 4마디가 이 곡의 기본 패턴이다. 2, 4마디에 나오는 아르페지오 프레이즈는 하나하나의 음이 끊어지지 않도록 부드럽게 연주하자. [B]도 4마디 패턴으로 되어 있는데 첫마디는 2박에 액센트가 온다. 마디의 시작을 놓치지 않도록, 기타 파트에 나오는 X표 음표는 브러싱 노트로, 왼손으로 줄을 뮤트하면서 피킹하여 음정이 없는 음을 내는 테크닉이다. [C]의 7~8마디는 유니즌 프레이즈로서 쉽표 부분이 막히지 않도록, [D]에서 베이스는 토닉페달(A) 부분과

코드의 루트에 맞는 부분을 구분해서 사용했다. 8마디째는 아밍에 의한 글리스 다운이다. 아밍하는 타이밍은 레코드를 듣고 필링을 잡아보자. 또 이부분은 전멤버의 브레이크이기 때문에 리듬에 주의해서 정확히 맞추자. [E]에서 기타 애드립 파트는 프레이즈의 마지막에 아밍을 사용했다. 또 1~3마디 Guitar Solo 2x의 음표에 붙은 「//」표는 트레몰로를 나타낸다. 오른손으로 재빠르게 얼터네이트 피킹을 하면서 하는 테크닉이다.

[A] Am 1.

Vocal

In - and out of love In - and out of love In

E. Guitar

TAB

Inst.

Inst.

E. Bass

TAB

Drums

2. *Am* *F/A* *G/A* *Am*

In - and out of love In - and out of love

E. Guitar

F *G* *B* *Am* *Dm/A* *G/A*

Young and wisre - id
- yeah

When Set to ex-plode - in the heart
me and my boys - hit the streets

G/A Am *D/A G/A*

You won't *ti - re* Cause *ba-by was born - with the best*
 Right on time - She's here to make my night com-plete

Tablature for measures 1-4:
 Measure 1: 0 2 2 2 (G/A)
 Measure 2: 0 0 2 2 (Am)
 Measure 3: 0 0 0 0 0 0 (D/A)
 Measure 4: 0 0 7 7 8 7 (G/A)

G/A Am **C** *Gadd?* *D* *Dsus4*

Take you higher than you've e-ver know - Then drive you down to
 Then I'm long gone - I got a no-ther show - one more town, - one mile

Tablature for measures 5-8:
 Measure 5: 0 2 2 2 (G/A)
 Measure 6: 0 0 2 2 (Am)
 Measure 7: 5 5 7 7 8 7 (C)
 Measure 8: 5 5 7 7 8 7 (D)

D *D/G* *D*

your knees — to go — One I pick you up when you've had e-nou - gh end-less night — of fan - ta - sy — Was you been burned — ba-by les- all she left — of her

Am *D* *S:* *and out of Love* *F* *G* *In* *Am* *and out of Love*

sons learned with me — } Hear what I'm Say — in' Is the way

Synth

IN AND OUT OF LOVE

Sting

Stewart Copeland

Andy Summers

— that we're play - ing — Too much is ne - ver e - nough —

harm —

harm —

Synth —

harm —

E Am F/A G/A Am
 Shes gon-na get you...
 Arm
 TAB
 Arm
 Arm
 Arm

F G | *2. F G In - And out of Love* *F G In -*

Run-ning wild When we're to-ge-ther It's a too - much for e - ver

T A B *2 1 3 3 4 5* *2 3 4 5 2 2 0 5 0 2* *1 2 1 3 3 4 5 2*

0 3 5 5 2 3 *3 0 1 5 5 2 3* *2 0 5 0 2* *3 0 3 5 5 2 3*

1 3 *4 3* *5 5 5 5 3* *1 3*

D.S. to D (no Repeats)

Coda *E* *Am* *D* *G* *D*

Vocal Spoken *Chorus 1st tacet.*

She's gon-na get you - oh oh oh

Arm. *Arm.* *Arm.* *H.C.D.* *H.C.D.*

12 *13* *2 2 2 5 2* *2 2 2 5 2* *7 7 7 7* *5 5*

0 5 0 0 *0 5 0 0* *7 7 7 7* *5 5*

0 3 0 *0 3 0* *7 7 7 7* *5 5*

5 5 *5 5* *7 7 7 7* *5 5*

ϵ G D G D Am

Out of love *Out of love*

Arm. *8va*

T A B

D G 1. D Am 2. D Am Am H F/A

Out of love *In* *and out of love*

Arm. *S* *Arm.* *S*

T A B

G/A *Am* *F/A*^{1.} *G/A* *Am* ^{2.} *G/A* *Am*

In — and out of love *In* *In*

Am *F* *G* *Am* *F* *G* *Am*

- and out of love *In* — and out of love *In*

Synth

Isolacit Is only

Repeat & F.O.

RUNAWAY

런어웨이

Words & Music by J. Bon Jovi & G. Karak

인트로는 피아노(아마 CP-80일 것이다)의 3박 프레임즈, 특정한 음에 액센트가 붙지 않도록 주의해서 연주하자. 기타는 5도 하모니가 메인인 백킹이다. 오른손은 다운스트로크만 피킹한다. 사운드 메이크는 오버 드라이브+딜레이의 세팅이다. 인트로 끝에 나오는 스크래치는 피크로 줄을 문지르는 테크닉을 말한다. 여기서는 낮은음 줄을 브릿지 측에서 헤드 방향으로 문지르고

있다. [A]의 기타, 베이스, 드럼 파트는 1회재의 것으로 되돌이할 때 기타, 베이스는 8분음표의 백킹([D]의 아랫단 기타와 베이스 참조), 드럼은 보통의 리듬 패턴이다. [D][D]는 기타 솔로. 어려운 테크닉은 사용되지 않았지만 그만큼 트릭을 쓰지 못하므로 한음 한음 정확히 연주하자.

Intro.
Am G

Vocal

E. Guitar

TAB

Inst.

Inst.

E. Bass

TAB

Drums

8va (CP-80)

(CP-80)

F *G* *Am* *Chorus 1x only* *A* *Am*

(A) Touch of sa-ble In their eyes All your Life all your life all you asked when is your dad dy-on-na
Call-me for a wi-l'd time So you sit home A - lone cause there's nothing left that

(2x) (2x) (2x) (2x) (2x)

H.H. Half Open

G *Em* *G* *Am*

Talk to you - but you were liv-ing in an-oth-er world - Tryin'-to get you mas-sage throuth
You can do - There's on-ly pic-tures hung- in the Sha-daws left- there to Look at you

B *Em* *G* *Am*

No one know hea-rd a sin - gle world - you said
 You know she - the lights - at night - on the
 harm. ne on broad-way signs

2.3X Arm. *(And)*
They should have

D.S. time Solo Guitar

Arm.

2.3X Arm. *Arm.* *5 5*

D.S. time Solo Guitar

Guitar

Arm.

2.3X Arm. *Arm.* *5 5*

Arm.

Dm *C* *G* **C** *Am*

Seen - it in - your - eyes
 She don't real - ly mind
 harm. what was go - ing Around you head
 It's on - ly love she hoped - to find

2.3X Arm. *Arm.*

2.3X Arm. *Arm.*

Scratch

Scratch

Keyboard

Chorus D.S. time Only

Seen - it in - your eyes

gliss

gliss

She's a lit-tle Run-a-way *Dad-dys girl Leaned fast* *All those things he*

D.S. time Additional Guitar

Chords: G, C, Em, G

Measure 1: *She's a lit-tle*

Measure 2: *Run-a-way*

Measure 3: *Dad-dys girl Leaned fast*

Measure 4: *All those things he*

Could-n't say *Ooh* *She's a lit-tle Run-a-way*

1. Em *Am*

Chords: Am, G, 1. Em, Am

Measure 5: *Could-n't say*

Measure 6: *Ooh*

Measure 7: *She's a lit-tle*

Measure 8: *Run-a-way*

Handwritten musical score for "Coda" by The Beatles. The score is written on ten staves, organized into four systems of two staves each. The first system includes a vocal line (top staff) and a guitar line (bottom staff). The second system includes a vocal line (top staff) and a guitar line (bottom staff). The third system includes a vocal line (top staff) and a guitar line (bottom staff). The fourth system includes a vocal line (top staff) and a guitar line (bottom staff). The score is marked with various annotations, including "cho", "H P", "gliss", "Additional Guitar", and "Coda Am". The key signature is one flat (B-flat), and the time signature is 4/4. The score is written in a handwritten style, with some parts of the guitar line being more complex than the others.

[illegible]

night-a-way Ooh She's a lit-tle Run-a-way

moderate

Key: F#

Time: 4/4

Instrumentation: Vocal, Guitar, Bass, Drums

Lyrics: night-a-way Ooh She's a lit-tle Run-a-way

Chorus: Ooh She's a lit-tle Run-a-way

Bridge: Dad-dy's girl... learned fast - All those things she Could-n't say

Outro: Ooh

NEVER SAY GOODBYE

네버 세이 굿바이

Words & Music by J. Bon Jovi & R. Sambora

인트로의 기타가 숨은듯한 음색으로 옥타브 위와 아래를 치고 있다. 이것은 곡 가운데 여러번 나오는 중요한 멜로디이므로 신경을 써서 친다. [A]부분의 백킹 기타는 볼륨을 내리고 맑은 음으로, 그리고 [B]부터는 다시 볼륨을 올려 숨은 듯한 음색으로 연주한다. [D]의 기타 솔로는 1마디, 5마디 첫부분에서 음을 가

볍게 두들기듯 하며 암을 내는 곳이 있으므로 주의한다. 이 솔로는 앞 5마디까지의 기타 솔로 뒤에 5마디부터 다른 트랙을 기타가 감싼다. 키보드는 신서의 올겐 계통의 음을 중심으로 사용하고 있다.

Chord progression: A, C#m7, D, Dm

Vocal

E. Guitar

TAB

Inst.

Inst.

E. Bass

TAB

Drums

Roll

A *A* *C#m7* *G*

As I sit in this smok-ey room - the night a-bout to end I pass my time with strong-ers But this
 Re-mem-berdays of skip-ping scho-ol Rac-ing Cars and be-ing cool With a six pack and the ra-di-o- We

2x tacet

1x tacet A. Guitar

gtr

2x *2x* *2x*

D *C#m7* *G*

bot-tles my on-ly friend Re-mem-ber when we used to park on But-ler Street out in the dark -
 did-n't need no place to go Re-mem-ber at the prom that nig-ht You and me we had a fight But the

Strings 1x Only

2x *2x* *2x*

10

C **A** **C#m7** **D** **Dm**

Say good-bye - nev-er Say good-bye - You - and me - and my old friends - Hop-ing it - would nev-er end -

16 16 16 16 16 14 14 16 14 15 14 16 14

3x only 3x only 2x

A **C#m7** **D** **Dm** **to**

Say good-bye - Nev-er Say good-bye - Hold-in on - we got to try - Hold-in on - to nev-er say good-bye
 Say good-bye - Nev-er Say good-bye - Hold-in on - we got to try - Hold-in on - to nev-er Say -
 Say good-bye - Nev-er Say good-bye - Hold-in on - we got to try - Hold-in on - to nev-er Say -

(4) (4) (4) (4)

(3X) (2X) (2X) (2X)

Roll 2X

1. A C#m7 D Dm

8va

cho D

H.C

T A B

16 16 16 16

14 14

14 14

15 14 16 14

E. Guitar 2

cho D

H.C

4 4 4 4

4 2

2 2 4 2

3 2 4 2

gtr

2. A C#m7 D

good-bye

Arm.

P

cho

g

H.C.D

T A B

4 4 2 2 2 2 4 4 3 2 4 4 2

5 5 5 7

4 4 4 5 7

5 5 5

F G A C#m7

3 S 3 S

3 3 5 7 5 5 7 9

Arm. Arm. cho 8va D

16 16 14 14 14 14 16 16 15 14 16 14

17 17 17

D F G

H.C.D H.C.D

H.C.D H.C.D

2 2 2 2 2 2 17

8va. oh And I

H H P P P P H P H H P H H P H H P H H P H

13 15 13 15 15 13 15 13 15 13 15 17 15 13 15 13 15 17 15 17 15 17 15 17 15 17 15 17

D.S.to B

Coda

Handwritten musical score for the Coda section, measures 1-4. The score is written for guitar and includes lyrics.

Chords: A, C#m7, D, Dm

Lyrics: -bye, yeah, yeah

Handwritten Annotations:

- Measure 1: "sha D" above the guitar staff.
- Measure 2: "H.C" above the guitar staff.

Tablature (TAB):

- Measure 1: (5) (8)
- Measure 2: (6) (4)
- Measure 3: (7) (5)
- Measure 4: (7) (5)

Fingerings:

- Measure 1: 5, 5, 5, 7
- Measure 2: 4, 4, 4, 7
- Measure 3: 5, 5, 5, 5
- Measure 4: 4, 4, 3, 3, 4, 2

Other Notations:

- Measure 1: 16, 16, 16, 16
- Measure 2: 16, 14
- Measure 3: 14, 16, 14
- Measure 4: 15, 14, 16, 14

Handwritten musical score for the Coda section, measures 5-8. The score is written for guitar and includes lyrics.

Chords: A, C#m7, D, Dm

Lyrics: (none)

Handwritten Annotations:

- Measure 5: "sha D" above the guitar staff.
- Measure 6: "H.C" above the guitar staff.

Tablature (TAB):

- Measure 5: (5) (8)
- Measure 6: (6) (4)
- Measure 7: (7) (5)
- Measure 8: (7) (5)

Fingerings:

- Measure 5: 5, 5, 5, 7
- Measure 6: 4, 4, 4, 7
- Measure 7: 5, 5, 5, 5
- Measure 8: 5, 7, 8, 5

Other Notations:

- Measure 5: 16, 16, 16, 16
- Measure 6: 16, 14
- Measure 7: 14, 16, 14
- Measure 8: 15, 14, 16, 14

BLAZE OF GLORY

블레이즈 어브 글로리

Words & Music by J. Bon Jovi

보컬인 존 본 조비의 솔로 앨범 "BLAZE OF GLORY"에 수록된 타이틀 넘버이다. 밴드로서의 곡은 아니지만 존의 대히트작이기 때문에 수록된 것 같다. [A]의 기타2는 도브로의 슬라이드 기타에 의한 플레이로 튜닝이 오픈 D(6번줄부터 차례로 D, A, D, F#, A, D음)로 돼 있으므로 주의하자. 이후에 나오는 슬라이드 바를 사용한 기타 2부분은 모두 이 튜닝으로 플레이하고 있다. [C]부터의 기타2는 노멀 튜닝의 어쿠스틱 기타 코드 플레이이다. [E]는

일렉 기타에 슬라이드 바를 사용한 기타 솔로이지만 이쪽은 노멀 튜닝이다. 이 솔로는 핑거링 플레이도 얹혀 음으로 슬라이드 바는 새끼손가락에 끼워서 연주하다. 당연히 미스톤이 나지 않도록 세심한 주의가 필요하다. [G]의 2마디째는 일시적으로 *rit*...(서서히 템포를 느리게 해갈 것)를 하고 있으나 3마디째 드럼의 필인과 같이 곧 이전의 템포로 되돌아가고 있다. 엔딩, [Q]의 4마디부터는 *rit*...해서 그대로 프리 템포로 페이드 아웃하고 있다.

Vocal: N.C. [A] Dm7

Other: <S.E.> <Juice Harp>

Guitar I: <Twich Slide Bar>

Bass: BIV

Drums: BIV

Dm7 B D7

Measures 1-4 of the first system. The guitar part includes a 'Sstrings' effect in measure 2. The harmonica part has 'Harm.' markings in measures 2 and 3. The bass line maintains a consistent eighth-note pattern.

D7

Measures 5-8 of the second system. The guitar part includes a 'Slide Bar' effect in measure 7. The key signature changes to one sharp (F#) in measure 8. The harmonica part has a '(Juice Harp)' marking in measure 8.

C F C G Dm

wake up in the morn - ing And I raise my wea - ry head I've got an old - coat for a pil - low And the earth was last night's bed I

D F C G Dm

don't know where I'm go - ing On - ly God knows where I've been I'm a dev - il on the run A six gun lov - er A can - dle in the wind yeah

(When you're)

With Slide Bar

(Slide Bar)

F Dm C G Dm

bought in - to this world They say you're born in sin Well at least they gave me some-thing I didn't have to steal or have to win Well they
ask a-bout my con-science And I of-fer you my soul you ask if I'll grow to be a wise man Well I ask if I'll grow old You

<A. Piano>

<Rim>

F **C** **G** **Dm**

tell me that I'm wanted _____ Yeah, I'm a wanted man _____ I'm a colt in your stable I'm what Cain was to A-bel Mis-ter catch me if you can I'm go-ing _____
 ask me if I've know love And What it's like to sing songs in the rain _____ Well I've seen love come And I'm seen it shot down I've seen it die in vain Shot

(A. Piano)

G **D** **G**

down _____ in a blaze of glo ry Take me now but know the truth _____
 down _____ in a blaze of glo ry Take me now but know the truth _____

The musical score is written for guitar and voice. The guitar part is in G major and 4/4 time. The chords are F, C, G, Dm, and D. The vocal melody is in G major and 4/4 time. The lyrics are about a wanted man and a colt. The score includes a piano section and a final section with a double bar line.

D G D C to

I'm go - ing out in a blaze of glo - ry Lord I never drew first But I drew first blood I'm
 cause I'm go - ing down in a blaze of glo - ry Lord I never drew first But I drew first blood I'm the

II II II

II II II

II II II

5 5 5 5 0 3 4 5 0 3 3 3 5 5 3 3 5 5 5 5 0 5 0 3 3 3 3 3 3 3 2 3

1. G D7 2. G

no one's son young gun dev-il's son young

no one's son Call me young gun You dev-il's son Call me young

II II II

II II II

10 12 12 12 12 10 10 12 12 7 10 10 10 10 10 11 10 8

<with Slide Bar>

3 3 3 3 3 3 3 3 3 3 3 3 2 0

J D7
down

down Na, na, na, na, yeah

Twich Slide Bar

(Slide Bar)

K G D G D

Twich Slide Bar

8va w.c.

8va

G D C G

Handwritten musical notation for guitar. The score is organized into four measures corresponding to the chords G, D, C, and G. The notation includes standard musical notation on a treble clef staff, as well as detailed fretboard diagrams on a six-string staff. Fingerings are indicated by numbers 1-4. Techniques such as slides (marked 'S'), bends (marked 'b'), and vibrato (marked 'v') are used. A 'Slide Bar' technique is also indicated. The fretboard diagrams show specific fret numbers and string numbers.

L D7

Each

Handwritten musical notation for guitar. The score is organized into four measures corresponding to the chords L and D7. The notation includes standard musical notation on a treble clef staff, as well as detailed fretboard diagrams on a six-string staff. Fingerings are indicated by numbers 1-4. Techniques such as slides (marked 'S'), bends (marked 'b'), and vibrato (marked 'v') are used. A 'Slide Bar' technique is also indicated. The fretboard diagrams show specific fret numbers and string numbers.

M Dm C G Dm

night I go to bed I pray the Lord my soul to keep No I ain't look-ing for for-give-ness Be be-fore I'm six foot deep Lord

N F C G Dm

I got to ask a fa-vor And I hope you'll un-der-stand Cause I've lived life to the ful-lest Let this boy die like a man

G **Dm**

Star-ing down the bul-let Let me make my fin-al stand Shot

rit. *D.S.*

Coda G no one's son

no one's son Call me young

Vocal

Other

Guitar I

Guitar II

Bass

Drums

D **Ah.** **C** **ah.** **G** **ah.** **D**

gun I'm a young gun oh, yeah, yeah,

D Ah, C ah, G ah, D7
 yeah, yeah, yeah, yeah, yeah, yeah, yeah,

Musical score for the first system, measures 1-4. The vocal line features the lyrics "yeah, yeah, yeah, yeah, yeah, yeah, yeah," with vocalizations "Ah," and "ah,". The guitar part includes chords D, C, G, and D7, with various fret numbers and techniques like slides and bends. The bass part includes fret numbers and techniques like slides and bends.

D7 Free tempo.
 yeah

Musical score for the second system, measures 5-8. The vocal line features the lyrics "yeah" and "Free tempo.". The guitar part includes chords D7 and various fret numbers and techniques like slides and bends. The bass part includes fret numbers and techniques like slides and bends.

rit.-

F.O.

SHE DON'T KNOW ME

쉬 돈 노우 미

Words & Music by Mark Avsec

기타는 오버 더빙을 구사한 멜로디와 어쿠스틱의 아르페지오 백킹, 그리고 베이스 라인에 따른 디스토션에서의 단음 연주라는 구성으로 특히 어려운 플레이는 없을 것이다. 다만 신서사이저와 유니즌의 백킹 아르페지오에서는 타이밍에 주의하자. 또 인트로의 하모나이제이션도 리듬을 정확히 맞춰서 칠 것.

베이스는 신서사이저 베이스인 것 같으나 8비트의 루트 연주가 주축이 되어 4줄 베이스로도 전혀 문제 없이 연주할 수 있다. 오히려 밴드에서는 신서사이저 베이스보다 파워풀해져 사운드 전체에 임팩트가 주어질 것이다. 신서사이저 베이스로 연주할 경

우에는 8분음표라도 꽤 스타카토 기미로 돼 있으므로 주의하기 바란다.

드럼은 매우 베이직한 8비트로 곡상에 거슬리지 않도록 멜로디를 아름답게 흘러간다. 테크닉적으로는 어려운 부분이 거의 없으나 굳이 말하면 Ⅲ에서의 신서사이저 드럼의 처리를 어떻게 하는가가 포인트라 말할 수 있을 것이다. 임팩트가 강한 곳인만큼 연구가 필요해진다. 세트에 패드계를 짜 넣을 수 있으면 베스트이다.

The musical score is written for a band and includes the following parts and details:

- Vo. (Vocal):** Features a melody with lyrics. Chords indicated above the staff are Eb, Bb(onEb), Ab(onEb), Eb, Bb(onEb), Ab(onEb), Eb. Rhythmic markings below the staff include 3/3, 2/3, 3/5, 3/3, 3/3, 2/3, 3/5, 3/3.
- Gt. I (Guitar I):** Includes fret numbers (11, 11, 11, 13, 11, 11, 13, 11) and chord markings (Gt.-III, Gt.-IV).
- Gt. II (Guitar II):** Includes fret numbers (9, 8, 6, 9, 8, 6, 9, 8, 6, 9, 8, 6, 6, 5) and a chord marking (Gt.-V).
- Kb. (Keyboard):** Marked (Pf) for piano. Includes a double bar line indicating a section change.
- Ba. (Bass):** Includes fret numbers (6, 6, 6, 6, 6, 6, 6, 6, 6, 6, 6, 5, 5).
- Dr. (Drums):** Includes a circled '2' and various rhythmic patterns.

① (Gt.) : 기타 4대로 멜로디의 하모나이제이션을 들려준다. 비브라토의 타이밍을 정확히 맞추지 않으면 울림이 무너짐으로 주의하자.

② (Ba.) : 원곡은 신서사이저 베이스이지만 4줄 베이스로 플레이할 때는 기보한 그대로가 좋을 것이다. 신서사이저 베이스에서는 옥타브 아래의 음도 넣고 있는 것 같다.

Cm B \flat (onC) Cm B \flat (onC) Cm

3/5 3/3 3/3 3/5 3/5 3/3 3/3 3/5

(Gt.-IV)

(Gt.-V)

4.

A \flat ① E \flat (onG) B \flat 1. B \flat A

What more
I dream of when—

(Gt.-IV) (Gt.-I)

(Gt.-V)

③

③ (Dr.) : 킥의 패턴을 바꾸는 건만으로 전체의 분위기가 이렇게 달라진다는 것을 보여주는 좋은 샘플이다.

B \flat Dm(onA) Fm(onA \flat)

can I do there's noth - ing(that) I have - n't tried Still it's so hard for her to
 she'll be mine I dream of cross - ing that line And hold - ing her so

G F Cm E \flat (onB \flat)

no - tice (then) I've tried hard to be straight There's noth - ing left
 tend - er Dream - ing it could come true So man - y things

Eb(onBb) Am7(b5) Ab Bb(onAb)

— I can — say (If) on - ly she — would look — my — way — hey hey —
 — I could — do (If) on - ly you'd — give me — a chance — oh

2. Eb Bb(onEb) Ab(onEb) Eb Bb(onEb) Ab(onEb) Eb
 (Chorus) She Don't Know Me She don't see me

3x only She don't know She don't

(Gt.-III) (Gt.-IV) (Gt.-V) (Gt.-V) (Gt.-VI) (Gt.-V) (Gt.-VI) (Gt.-V)

2x

Cm She can't hear me Can not help me

care (she) Can't hear She don't

(Gt.-IV)

(Gt.-V) (Gt.-VI) (Gt.-V) (Gt.-V) (Gt.-VI) (Gt.-V)

Ab She don't want me Like I want her (I've) Got to

want Like I want her (I've) Got to

(Gt.-IV)

(Gt.-V) (Gt.-VI) (Gt.-V) (Gt.-V) (Gt.-VI) (Gt.-V)

B \flat Got to tell her That I love her

to Φ 2. Cm (on B \flat) B \flat her

tell her That I love her

(Gt.-IV)

(Gt.-V) (Gt.-VI) (Gt.-V) (Gt.-V) (Gt.-VI) (Gt.-V)

4.

2x

C A \flat E \flat B \flat to Φ 1.

She don't e - - ven know my name

2x

D.S. 1.

Φ 1. Coda 1x only

B \flat

Vo.

Gt.-I

Gt.-II

Kb.

Ba.

Dr.

1. $B\flat$ $A\flat(\text{on } B\flat)$ $E\flat$ $A\flat(\text{on } B\flat)$ $Cm(\text{on } B\flat)$

2. $Cm(\text{on } B\flat)$ E $B\flat$ $A\flat(\text{on } B\flat)$ $Cm(\text{on } B\flat)$

④ (Dr.) : 신서사이저 드럼 대신에 탐의 튜닝의 내려 서스테인을 잘 살려 마음껏 두드려보는 것도 재미 있다.

⑤ (Gt.) : 4음을 되풀이하는 패턴으로 이것은 얼터네이트의 풀 피킹으로 연주하는 것이 된다. 꽤 길게 계속되기 때문에 정확히 리듬을 지키는 것이 어려울 것이다.

라스트 1마디는 스케일 위에서의 하행라인이다.

Cm She can't hear me Can not help me

know (Vocal) with feeling →

(Gt.-IV)

(Gt.-V) (Gt.-VI) (Gt.-V) (Gt.-V) (Gt.-VI) (Gt.-V)

4.

A^b She don't want me Like I

—(with feeling)

(Gt.-IV)

(Gt.-V) (Gt.-VI) (Gt.-V) (Gt.-V) (Gt.-VI)

Fade Out

SHOT THROUGH THE HEART

-shot 쓰루 더 히트

Words & Music by J. Bon Jovi & J. Ponti

add9 등의 텐션음을 교묘하게 사용하여 독특한 분위기를 내는 기타 아르페지오로 시작되는 이곡은 피아노의 아르페지오로 바뀌면 하드한 드라이브가 좋은 사운드이다. 특히 조용한 부분에서의 피아노 아르페지오는 매우 효과적으로 사용되고 있고 중요한 부분이다. 키보드 담당자는 힘써서 연습하는 것이 요망된다. 인트로에서 페이드 인하는 피아노의 16분음표는 양손을 사용해서 대처하자.

기타에서는 곡의 중간 쯤에서 투인 리드가 나온다. 그들의 라이브에서는 V0의 존도 기타를 연주하고 있고 리치와 두 사람이

이 프레이즈를 연주하고 있다. 핑거링은 간단함으로 2음 동시에 연주하는 것도 가능하지만 3도의 하모나이제이션의 경우 디스토션된 기타의 음으로는 아름답게 울리지 않음으로 메인인 아래쪽 프레이즈를 연주하자. ①의 7, 8마디는 라이트 핸드. 우선, 오른손의 손가락으로 9/3(E음)을 내어 풀링. 초킹되는 그대로의 상태로 12/3를 오른손으로 해머링 & 풀링. 다음에 왼손으로 1음 업시켜둔 7/3을 다운한다. 14/3와 15/3의 바로 앞에서는 째싸게 7/3을 1음 업시키고 나서 각각을 라이트 핸드한다.

Am

Vocal

E. Guitar

TAB

Inst.

Inst.

E. Bass

TAB

Drums

Piano

Synth.

A *Am add9* *G⁷* *Fm9* *G⁷*

TAB: 0 2 2 0 0 2 2 0 0 3 3 0 0 3 3 0 0 2 2 0 0

Am add9 *G⁷* *Fm9* *G⁷*

Shot

(4)

(4)

[illegible]

Amaddio G6 Fm9 G6

8va

mudo

Am *G*

Af-ter all - I've done - for you - you're ly - ing -
 It could be - the man - I used to be, - girl -
 Volume

The first system of the musical score consists of six staves. The top staff is the vocal line, with lyrics: "Af-ter all - I've done - for you - you're ly - ing - It could be - the man - I used to be, - girl -". The second staff is the guitar line, with a key signature of one flat (Bb) and a time signature of 4/4. It features a 'Volume' instruction and a 'Pick' instruction. The third staff is the bass line, with a 'Mute' instruction. The fourth, fifth, and sixth staves are empty, with a '4' written above each staff.

Am *G*

Wouldn't it - be nice - to tell - the truth -
 I've grown up - and now - I'm o - ver - you -

(1.)
 (2,3.) Stand
 x2 only

Pick
 Plectrum

x2 only

Mute

The second system of the musical score consists of six staves. The top staff is the vocal line, with lyrics: "Wouldn't it - be nice - to tell - the truth - I've grown up - and now - I'm o - ver - you -". The second staff is the guitar line, with a key signature of one flat (Bb) and a time signature of 4/4. It features a 'Pick' instruction and a 'Mute' instruction. The third staff is the bass line, with a 'Mute' instruction. The fourth, fifth, and sixth staves are empty, with a '4' written above each staff.

S.
[E] F G Am

Did-n't some-bod-y some-where say You're gon-na take a fall
- ing there — just a live - wi - re With no-where left - to turn — }

TAB (3 2 1) (5 4 3 2 1) 2 6 5 4 3 2 1 2 3 4 5

F G G C G/B

I gave you ev - ly-thing — Now here's the cur-lain call — and I'm
You were gon-na set the world on fire — But you'll nev-er learn That you're }

TAB (3 2 1) (3 2 1) (3 2 1) 8 7 6 5 4 3 2 1

F *Am* *G* *F* *G*

Shot through the heart - as I lay there a lone in the

T A B (5) (3) (1) 3 3

Am *G* *F* *G* **G** *Am*

dark through the heart - It's all part of the game that we call Love -

T A B (4) (4) 8 8

The musical score for 'The Rose Tree' is presented in a multi-staff format. The top staff is a treble clef with a key signature of one flat (B-flat) and a common time signature. The melody is written in a simple, folk-like style. The second staff is a tenor clef, and the third staff is a bass clef. The fourth staff is a double bass clef. The fifth staff is a double bass clef. The sixth staff is a double bass clef. The seventh staff is a double bass clef. The eighth staff is a double bass clef. The ninth staff is a double bass clef. The tenth staff is a double bass clef. The eleventh staff is a double bass clef. The twelfth staff is a double bass clef. The thirteenth staff is a double bass clef. The fourteenth staff is a double bass clef. The fifteenth staff is a double bass clef. The sixteenth staff is a double bass clef. The seventeenth staff is a double bass clef. The eighteenth staff is a double bass clef. The nineteenth staff is a double bass clef. The twentieth staff is a double bass clef. The twenty-first staff is a double bass clef. The twenty-second staff is a double bass clef. The twenty-third staff is a double bass clef. The twenty-fourth staff is a double bass clef. The twenty-fifth staff is a double bass clef. The twenty-sixth staff is a double bass clef. The twenty-seventh staff is a double bass clef. The twenty-eighth staff is a double bass clef. The twenty-ninth staff is a double bass clef. The thirtieth staff is a double bass clef. The thirty-first staff is a double bass clef. The thirty-second staff is a double bass clef. The thirty-third staff is a double bass clef. The thirty-fourth staff is a double bass clef. The thirty-fifth staff is a double bass clef. The thirty-sixth staff is a double bass clef. The thirty-seventh staff is a double bass clef. The thirty-eighth staff is a double bass clef. The thirty-ninth staff is a double bass clef. The fortieth staff is a double bass clef. The forty-first staff is a double bass clef. The forty-second staff is a double bass clef. The forty-third staff is a double bass clef. The forty-fourth staff is a double bass clef. The forty-fifth staff is a double bass clef. The forty-sixth staff is a double bass clef. The forty-seventh staff is a double bass clef. The forty-eighth staff is a double bass clef. The forty-ninth staff is a double bass clef. The fiftieth staff is a double bass clef. The fifty-first staff is a double bass clef. The fifty-second staff is a double bass clef. The fifty-third staff is a double bass clef. The fifty-fourth staff is a double bass clef. The fifty-fifth staff is a double bass clef. The fifty-sixth staff is a double bass clef. The fifty-seventh staff is a double bass clef. The fifty-eighth staff is a double bass clef. The fifty-ninth staff is a double bass clef. The sixtieth staff is a double bass clef. The sixty-first staff is a double bass clef. The sixty-second staff is a double bass clef. The sixty-third staff is a double bass clef. The sixty-fourth staff is a double bass clef. The sixty-fifth staff is a double bass clef. The sixty-sixth staff is a double bass clef. The sixty-seventh staff is a double bass clef. The sixty-eighth staff is a double bass clef. The sixty-ninth staff is a double bass clef. The seventieth staff is a double bass clef. The seventy-first staff is a double bass clef. The seventy-second staff is a double bass clef. The seventy-third staff is a double bass clef. The seventy-fourth staff is a double bass clef. The seventy-fifth staff is a double bass clef. The seventy-sixth staff is a double bass clef. The seventy-seventh staff is a double bass clef. The seventy-eighth staff is a double bass clef. The seventy-ninth staff is a double bass clef. The eightieth staff is a double bass clef. The eighty-first staff is a double bass clef. The eighty-second staff is a double bass clef. The eighty-third staff is a double bass clef. The eighty-fourth staff is a double bass clef. The eighty-fifth staff is a double bass clef. The eighty-sixth staff is a double bass clef. The eighty-seventh staff is a double bass clef. The eighty-eighth staff is a double bass clef. The eighty-ninth staff is a double bass clef. The ninetieth staff is a double bass clef. The ninety-first staff is a double bass clef. The ninety-second staff is a double bass clef. The ninety-third staff is a double bass clef. The ninety-fourth staff is a double bass clef. The ninety-fifth staff is a double bass clef. The ninety-sixth staff is a double bass clef. The ninety-seventh staff is a double bass clef. The ninety-eighth staff is a double bass clef. The ninety-ninth staff is a double bass clef. The hundredth staff is a double bass clef.

[illegible]

[illegible]

Coda C G J Am G F G D.S. to [E]

Now you're *Shot*

Am G F G

Measures 1-4 of the first system. The guitar part features a melodic line with 'M' markings and a fretboard diagram. The vocal part has a melody with a fermata in measure 3. The bass part has a simple accompaniment.

Am G F G

Ba-by does... what ba-by please- Ba-by must have what - she sees- But

Measures 5-8 of the second system. The guitar part features a melodic line with 'M' markings and a fretboard diagram. The vocal part has a melody with a fermata in measure 7. The bass part has a simple accompaniment.

Am G F G

dark through the heart — it's all — part of the game — that we call —

chorus —

Ah Ah Ah Ah

Am Shot G F Shot G

Shot through the heart — as — I lay there a — lone in — the

Am G F G

dark through the heart - It's all - part of the game - that we call -

Pick Parliament

Pick Parliament

Chorus

Ah Ah Ah Ah

Am shot G F shot G

Shot through the heart - as I lay there a - lone In the

M

M

M

M

Am Shot G Shot F Shot G Shot

dark through the heart - It's all part of the game - that we call -

(4) **III.**

(4) **III.**

(4) **III.**

chorus

The first system of the musical score spans four measures. The vocal line features a melody with lyrics: "dark through the heart - It's all part of the game - that we call -". Chords are indicated above the staff: Am (measures 1-2), G (measures 3-4), F (measure 3), and G (measure 4). A guitar solo section, marked "chorus", begins in measure 3. The guitar part includes a treble clef staff with a key signature of one flat and a 4/4 time signature. The bass line consists of a single bass clef staff. The guitar solo is written in a style that suggests a specific technique, possibly a slide or a specific fingering, indicated by the "III." markings and the (4) above them.

Am G F G

(Shot) (Shot)

(Shot) (Shot)

(4) **III.**

The second system of the musical score spans four measures. The vocal line features a melody with lyrics: "(Shot) (Shot) (Shot) (Shot)". Chords are indicated above the staff: Am (measures 5-6), G (measures 7-8), F (measure 7), and G (measure 8). A guitar solo section, marked "(Shot)", begins in measure 5. The guitar part includes a treble clef staff with a key signature of one flat and a 4/4 time signature. The bass line consists of a single bass clef staff. The guitar solo is written in a style that suggests a specific technique, possibly a slide or a specific fingering, indicated by the "(Shot)" markings and the (4) above them.

Am G F G Am

(Shot) (Shot) (Shot)

8va
W.C. W.C.

W.C. W.C.

12 12 10
12 12 10
12 12 12
17 15 15
17 15 17

0 0 0
3 3 3
1 1
3 3 3 3 3
5 5

BREAKOUT

브레이크아웃

Words & Music by J. Bon Jovi & D. Rashbaum

헤비메탈에서는 보통인 기타, 베이스의 반음 내림 튜닝이지만 그들로서는 진귀하다고 말할 수 있을 것이다. 보컬 키의 관계이겠지만 그 몫만큼 노래하기 쉽게 돼 있다. 신서사이저는 키 트랜스포즈할 수 있는 것이라면 문제 없지만 그렇지 않은 경우에는 코드 네임을 모두 반음 내려서 플레이하지 않으면 안됨으로 주의를 요한다. 곡의 대부분은 A의 4마디 패턴임으로 밴드로 연습할 때는 그 부분만을 되풀이하는 것도 효과적인 것이다. 인트로라든가 4의 4마디 등에 등장하는 기타에 의한 스크래치 & 글리스는 피크로 줄을 헤드로 향해서 문질러 올리면서 왼손이

그 뒤를 추적하는 것처럼 글리스 다운해가는 것으로 충분히 디스토션이 걸린 음으로 이것저것 시험해서 분위기를 파악한다.

기타 솔로에서는 암 플레이가 있지만 리치 산볼라는 그렇게 암을 장기로 하는 타입은 아님으로 비교적 쉽게 돼 있다. 그러나 그 외의 부분에서는 꽤 빠른 연주도 쉬으면서 전체로서는 매우 빈틈없는 플레이임으로 잘못이 곧 눈에 띄는 만큼 힘을 기울여 연주하여야 한다. 리듬은 변함 없는 저스트 비트 임으로 드럼과 베이스는 호흡이 딱 일치할 때까지 철저히 연습해야 한다.

Intro. Am

Vocal

E. Guitar

TAB

Inst.

Inst.

E. Bass

TAB

Drums

Break-out

(Guitar & Bass 반음 아래로 튜닝)
(Original Key A'm)

Guitar 2.

Key Board

Am C/A G/A D/A Am C/A G/A D/A

Measures 1-4 of the first system. The guitar part includes a 'BVA' (Bowed Vibrato) effect in measures 1 and 2. The bass line is a simple walking bass pattern. Chords are indicated above the staff.

Am C/A G/A D/A Am C/A G/A D/A

Measures 5-8 of the second system. The guitar part includes 'Pick Portament' (pick portamento) effects in measures 7 and 8. The bass line continues the walking bass pattern. Chords are indicated above the staff.

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is arranged for vocal parts and instrumental parts (guitar, bass, and drums). The vocal parts are written in treble clef, and the instrumental parts are written in bass clef. The score is divided into four measures, each with a key signature and a time signature. The key signature is A minor (Am) and the time signature is 4/4. The vocal parts are written in a simple, melodic style, with the lyrics "oh oh oh" repeated in each measure. The instrumental parts are written in a more complex, rhythmic style, with the guitar part featuring a prominent melody and the bass and drums providing a steady accompaniment. The score is written in a standard musical notation, with notes, rests, and other musical symbols clearly visible.

[illegible]

A

Am C/A G/A D/A Am 1x tacet C/A G D

oh oh oh oh oh

This time girl - I've had - e - nough - You're
 Prom-ises made - in - the heat of the night

Am C/A G/A D/A Am 1x tacet C/A G D

oh oh oh oh oh

too hot to han-dle with kid gloves oh -
 Thoes words were bro-ken un-der bed-room lights Your

Am C/A G/A D/A Am 1x tacet C/A G D

oh oh oh oh oh

It's too late - I hear a
lips they burn - your bad-y

Knock on the door -
Calls my name -

The
I can

Am C/A G/A D/A Am 1x tacet C/A G D

oh oh oh oh oh

game's o-ver ba-by I can't
- fell the fire - but its

take it no more -
all in vain

Break-out
Break-out

B *Am Breakout* *G*

Take these chains from me — You held my heart for ran-sam, Ba-by, set it free *Break-out*

Pick Parliament *Pick Parliament*

F Breakout *1. Dm7* *G*

Your lies can't hide what I see — I'm bet-ter off on my own

Am C/A G/A D/A Am C/A G D

bet-ter off on my own

2. Dm7 G Am Break-out

Break-out Take these chains from me - You

The image shows a page from a guitar tab book. It contains a musical score with four systems of music. Each system has a vocal line with lyrics and a guitar line with standard notation and tablature. The lyrics are: "held my heart for ran-some Ba-by", "set it free", "Your lies cant", "hide what I see - I'm". The guitar part includes various techniques such as triplets, bends, and portamentos. Specific annotations include "G", "F", "Break-out", "Pick Portament", and "g".

I'm a little bit of a shy guy, I'm a little bit of a shy guy, I'm a little bit of a shy guy, I'm a little bit of a shy guy.

Am oh oh oh oh oh oh oh oh

Treble Clef: Melodic line with eighth and quarter notes.

TAB: Treble and Bass clefs with a '5' indicating a fifth fret position.

Bass Clef: Bass line with eighth and quarter notes.

Am oh C/A oh oh G/A D/A Am oh C/A oh G/A D/A

you say well meet a-round mid-

Treble Clef: Melodic line with eighth and quarter notes.

TAB: Treble and Bass clefs with a '5' indicating a fifth fret position.

Bass Clef: Bass line with eighth and quarter notes.

Am C/A G/A D/A Am C/A G/A D/A

oh oh oh oh oh oh oh

night You're gon-na make me feel all right I'm say-ing oh no not

M

TAB 0 0 0 0

Am C/A G/A D/A Am C/A G/A D/A

oh oh oh oh oh oh oh

- to-night You got-la let me go huh, huh, huh, oh oh oh

TAB

Coda

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is arranged in a system with four measures. The top staff is the vocal line, with lyrics "oh oh oh" repeated. The second staff is the guitar line, featuring a melodic line with a "M" (Mute) marking and a bass line with a "B" (Bass) marking. The third staff is the bass line, with a "B" (Bass) marking. The fourth staff is the drum line, with a "D" (Drum) marking. The score includes various musical notations such as notes, rests, and dynamic markings. The key signature is one flat (B-flat), and the time signature is 4/4. The score is for a guitar and vocal duet.

Am C/A G/A D/A Am C/A G D

oh oh oh oh oh oh oh oh

You say we'll meet a-round mid-

4 4 4 4 4 4 4 4

Handwritten musical score for the song "I Wanna Dance with Somebody" by Whitney Houston. The score is written on a grand staff with vocal, guitar, and bass parts. The lyrics are: "night - You make me feel - oh so right I'm saying - oh no - not". The guitar part includes chords: Am, C/A, G/A, D/A, Am, C/A, G, D. The bass part includes a drum pattern and a bass line. The score is marked with a key signature of one flat and a 4/4 time signature.

Handwritten musical score for the song "I Wanna Dance with Somebody" by Whitney Houston. The score is written on a grand staff with vocal lines and guitar accompaniment. The lyrics "I wanna dance with somebody" are written under the vocal line. The guitar part includes chords like Am, C/A, G/A, D/A, and a solo section marked "Solo".

E Am C/A G/A D/A Am C/A G D Break-out

8

8

8

8

Am C/A G/A D/A Am C

8)

8)

8)

8)

G *D* *Break-out* *Am* *C/A* *G/A* *D/A*

cho
U
P
cho
D
Arm.
Arm.
H
P

T
A
B

20 *20* *17* *20* *17* *19*
17 *20* *20* *20* *20* *17*
19 *17* *17* *19* *17* *19*

Am *C/A* *G/A* *D/A* *Break-out* *Am* *C/A*

oh *oh* *oh* *oh* *oh* *oh* *oh*

H
H
S *P* *S* *P* *8va*

T
A
B

20 *20* *20* *20* *20* *17* *20* *17*
20 *17* *17*
20 *17* *20* *15* *17*
17 *15* *13* *14* *14*

8
8
8
8

G/A D/A Am C/A G D Break-out

oh oh oh oh oh oh

8va *g* *H*

P H P H P H P *Arm.*

P H P H P H P *Arm.*

T A B *14 5 7 7 7* *27 5 7 5 7 6 5 3 5 5 3 5* *5 3 5 3 5 3 5 3 5*

Am C/A G/A D/A Am C/A G D Break-out

oh oh oh oh oh oh oh oh

8va *cho* *P* *cho* *P* *cho* *g*

T A B *12 15 12 15 12 14 13 13 13* *15 15 15 15 15 15* *15 13 14 17 15 13 14 13 13 13 14 13 15 15* *15 15 15 15 15 15 14 13*

M *M* *M* *M* *M* *S*

3 3 3 5 6 2 3 4

The musical score is organized into three measures. The first measure is marked with *Am* and *C/A*. The second measure is marked with *G/A* and *D/A*. The third measure is marked with *Am* and *C/A*. The vocal line (top staff) features the lyrics "oh" and "8va". The instrumental line (bottom staff) features the lyrics "cho", "D", "M", and "g". The score includes various musical notations such as chords, dynamics, and articulation.

F. O.

GET READY

깃 레디

Words & Music by J. Bon Jovi & R. Sambora

현재는 록의 분류도 극히 다양해져 파워 메탈이니, LA 메탈이니 뭐니 하고 뜻도 알 수 없는 것으로까지 발전하고 있으나 한 옛날에는 브리티쉬 록과 아메리칸 록의 2개로 크게 나눌 수가 있었다. 중후하고 어딘가 마이너한 브리티쉬에 대해서 나라가 넓기 때문인 것만은 아니겠지만 상쾌하고 밝은 아메리칸 록이라는 대조적인 스타일은 음악 팬 사이에서도 곧잘 화제가 된 것이지만 이 곡은 바로 아메리칸 스타일이라고 말할 수 있다.

기타의 리프에서는 개방현을 많이 사용하고 있음으로 다른 개방현이 노이즈가 되지 않도록 조심해서 플레이한다. 솔로에서도

Ⅲ의 3마디째가 개방현을 섞은 트릭키한 플레이가 돼 있다. 프레이즈 자체는 어렵지 않지만 3잇단음표의 리듬에 끼워넣는 일이 어려울 것이다. 또 실제로는 도중에서 더빙된 곳도 있고 그대로 플레이하는 경우는 포지션 이동도 격렬함으로 그와 같은 곳은 각자의 필링으로 대처하기 바란다. 절대로 어렵지 않음으로 신중히 노력하면 반드시 훌륭한 연주가 될 것이다. 연주자체는 그다지 어려운 것이 아니므로 코러스를 서로 엮어가는 것등도 시원스럽게 결정하자.

Intro.

E C# D D A E

Vocal

E. Guitar

TAB

Inst. *Guitar 2.*

Inst. *Piano*

E. Bass

TAB

Drums

Chords: E, C#m/E, Dm/E, A/E, E

Measures 1-4:

- Measure 1: Guitar (Guitar), Bass (Bass), and TAB (TAB) staves. Chord: E.
- Measure 2: Guitar (Guitar), Bass (Bass), and TAB (TAB) staves. Chord: C#m/E.
- Measure 3: Guitar (Guitar), Bass (Bass), and TAB (TAB) staves. Chord: Dm/E.
- Measure 4: Guitar (Guitar), Bass (Bass), and TAB (TAB) staves. Chord: A/E.

THE ROSE TREE

Key: G Major (one sharp)
Time: 4/4

Chords: E, C#, D, D, A, E

Vocal Solo:

cho cho
 cho cho
 U U
 U U
 Cho Cho
 Cho Cho
 8va
 9
 9

Guitar Solo:

(4)
 (14) 14 14 15 12 (12)
 12 15 12 14 14 12 15 15
 7 7 7 4 7 5
 5 4 7 5 5 4 7 0

A *E*

You need some-one to make it last -
 You're look-ing sharp in your dane - ing shoes -

No Ro-me-os wholl love and leave you fast -
 You got style you got the mov-is Oh

D A/C# D A/C# E D D#E

You're so — hot, — girl and on — the loose

They fade — a — way

E

To — night you're not gon — na be — a — lone —
 You caught up in a dan — ger zone —

Mak — ing love on the tel — e — phone — on
 You're sev — en teen but you act — full grown — The

D A/C# D A/C# E *A B C*

Ba - by ba - by if you can hold - on
night life ba - by is turn-ing you on

[B] *C D*

I'm gon-na take you all — the way — to-night
You want to take me all — the way — to-night

C *D*

I like 'em down and dirty, — so hold on tight
 Take my hand, can't you feel the heat —

You make me feel al-right — Come on
 Come on

E
 after D.S.
 (C) *C#* *D* *E*

— (Come on — come on — get read — y —) Come on

E C# D 1. E D
 — (Come on — come on — get read — y —)
 T A B 0 0 7 0 4 0 5 (5) 0 0 7 0 4 0 5 (5) 0 0 7 0 4 0 5 (5) 0 0 7 0 4 0 5 (5)
 8va
 0 0 7 0 7 4 5 5 5 5 5 5 0 0 7 0 7 4 5 5 5 5 5 5 0 0 7 0 7 4 5 5 5 5 5 5 0 0 7 0 7 4 5 5 5 5 5 5

12. E D A E C# D
 — y —) Come on — (Come on — come on
 T A B (5) 0 0 7 0 4 0 5 (5) 0 0 7 0 4 0 5 (5) 0 0 7 0 4 0 5 (5) 0 0 7 0 4 0 5 (5)
 8va
 0 0 7 0 7 4 5 5 4 7 5 5 4 7 0 0 7 0 7 4 5 5 4 7 5 5 4 7 0 0 7 0 7 4 5 5 4 7 5 5 4 7

E D A E C# D
 — get read — y —) Come on — (come on — come on

with E D
 — get read — y —)

[illegible][illegible]

E *E*

(Ah ha ha ha ha ha ha Good evening

First system of music (measures 1-4). The vocal line includes the lyrics "(Ah ha ha ha ha ha ha Good evening". The guitar part features fret numbers 5, 0, 4, 0, 2, 3, 3. The bass line features fret numbers 0, 0, 7, 7, 7.

E *E*

Ooo oh yeah)

Second system of music (measures 5-8). The vocal line includes the lyrics "Ooo oh yeah)". The guitar part features fret numbers 2, 0, 2, 4, 0, 5, 0, 4, 0, 2, 3, 3. The bass line features fret numbers 7, 7, 7, 6.

y (come on — come on —) read — y (Come on — come on —) Are you read-

HC M S HC M S HC M S

T A B X 0 3 4 2 2 0 5 0 4 0 2 3 3 3 0 3 4 2 2 5 5 4 4 2

M S M M HC M S

2 0 3 4 2 2 0 5 4 4 0 3 3 3 0 3 4 2 2 5 5 4 4 2

trill

% % % %

% % % %

% % % %

% % % %

y (come on — come on —) read — y (Come on — come on —) Come on

HC M S HC M S HC M S

T A B 1 2 0 3 4 2 2 0 5 0 4 0 2 3 3 3 0 3 4 2 2 5 5 4 4

M S M M HC M S

1 2 0 3 4 2 2 0 5 0 4 0 2 3 3 3 0 3 4 2 2 5 5 4 4

% % % %

% % % %

% % % %

% % % %

D.S. to C
 (with Straight)

Coda

E D A D A D

Tempo Free

A

cho *with feeling*

cho *with feeling*

(with feeling)

SILENT NIGHT

사일런트 나잇

Words & Music by J. Bon Jovi

인트로의 신서사이저는 부라스 계통의 사운드이다. 16분음표 1개분의 길이가 딜레이 되고 있다. A. Guitar는 싱크페이션을 너무 강조하지 말고 높은음줄을 많이 사용하는 아르페지오풍의 프레이즈로 연주하자. \square 아랫단의 신서는 스트링스 계통의 사운드이다. \square 는 기타 애드립 파트, 1마디와 끝마디에 나오는 16분음표 프레이즈는 1음 간격으로 피킹하여 그 사이의 음은 암으로

내고 있다. 5, 7마디는 매우 세밀한 음으로 되어 있다. 왼손은 별로 문제없지만 오른손은 정확한 얼터네이트 피킹으로 한음한 음을 깨끗이 내자. 7마디 아랫단의 기타는 더빙된 것으로 메인 기타에 대응하는(1박씩 빗겨감) 프레이즈이다. 서로 정확히 연주하지 않으면 음표가 세밀한 만큼 엉키기 쉬움으로 주의하자.

Intro. A $DM7^{(9)}$ A $DM7^{(9)}/A$

Vocal

E. Guitar

TAB

Inst. Synth.

Inst. A. Guitar 12 st.

E. Bass

TAB

Drums

A Dm7⁽⁹⁾/A A Dm7⁽⁹⁾

After the smoke

A Dm7⁽⁹⁾ A

— clears
sim-pie when

When it's down — to you and I —
You were to be queen and I'd be your King

When the sun a-ppears —
I guess those dreams got lost —

When there's
Cause ba-bby you're still

1x tacet

no-thing left - but good-byes - We'll just turn and walk a-way —
- you And I'm still me - Now let-ting go —

How could we let it end - like this - just turn and
It's al-way the hard-est part - to fight When we both know

1st time tacet

DM7⁽⁹⁾ A DM7⁽⁹⁾

walk a-way —

Should we seal it with a kiss —
We're just two more vic-times of the night —

It's too - late Now you're out
It's too - late too

A DM7⁽⁹⁾ B Bm

Roll

A *Bm* *E7⁽¹¹⁾*

- and on the run -
Late to won-der why -

It's too - late Held up in
Much too - late to

Love with-out a gun -
save a love - that's died -

T
A
B

1x tacet

2x

E7 *A* *Dm7⁽⁹⁾* *A*

- } Si-lent night - We hold up our can-dle light - Si-lent night - the night

T
A
B

2x

Dm7⁽⁹⁾ *A* *Dm7⁽⁹⁾/G*

our love - died No words to say And we're both too tired - to fight - Just hold me -

Bm7⁽⁹⁾ *1. f⁽⁹⁾* *2. f⁽⁹⁾* *Bm7⁽⁹⁾*

close And don't let go - It was all so - Just hold me - close and don't let me

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is arranged for piano, guitar, and vocal parts. The score is divided into two systems, each with three measures. The first system is marked with a key signature of one sharp (F#) and a time signature of 2/4. The second system is marked with a key signature of one sharp (F#) and a time signature of 2/4. The piano part is written on a grand staff (treble and bass clefs). The guitar part is written on a single staff. The vocal parts are written on two staves, labeled "T" and "B" for Tenor and Bass. The score includes various musical notations such as notes, rests, and dynamic markings. The first system is marked with a key signature of one sharp (F#) and a time signature of 2/4. The second system is marked with a key signature of one sharp (F#) and a time signature of 2/4. The piano part is written on a grand staff (treble and bass clefs). The guitar part is written on a single staff. The vocal parts are written on two staves, labeled "T" and "B" for Tenor and Bass. The score includes various musical notations such as notes, rests, and dynamic markings.

The musical score is written for guitar, bass, and drums. The guitar part is in treble clef with a key signature of two sharps (F# and C#). The bass part is in bass clef with the same key signature. The drums part is indicated by 'x' marks on a single line. The score is divided into three measures. The first measure is labeled 'A' and contains a guitar solo with a '3' and 'harm' (harmonic) marking. The second measure is labeled 'Dm7 (9)' and contains a guitar solo with a '3' and 'harm' marking. The third measure is labeled 'A' and contains a guitar solo with a '3' and 'harm' marking. The bass part has a '3' and 'harm' marking in the first measure. The drums part has a '3' and 'harm' marking in the first measure. The score is written in a standard musical notation style with a common time signature.

The musical score is for the song "Silent Night". It is written for guitar and voice. The guitar part is in E major, with a key signature of one sharp (F#). The tempo is marked "Tempo Rubato". The score is divided into four measures, each with a different chord: E, A, A, and Dm7(9). The vocal line is written in a soprano clef. The lyrics are: "— cleared — It was down to you and I when the sun a-ppeared — there was no-thing left but good-bye Si-lent night". The guitar part includes a solo section in the first measure, marked "A. Guitar" with a double bar line. The score is written on a grand staff with a treble and bass clef. The guitar part is written on a single staff with a treble clef. The vocal part is written on a single staff with a soprano clef. The score is written in a standard musical notation style.

a. tempo
A

DM7⁽⁹⁾

F A

Si - lent

night
1. 2x tacet →
Arm.

Arm.
5 5 2 2 4 4 2 2

Additional Guitar
3x
(2 8)

2x

2x

DM7⁽⁹⁾ A *DM7⁽⁹⁾*

Si - lent *night* *Si - lent*

Arm.

Arm.
5 5 2 2 4 4 2 2

2x

2x

2x

Repeat & F.O.

LIVING IN SIN

리빙 인 신

Words & Music by J. Bon J, Bon Jovi

키보드가 약간 느긋한듯 활약하는 곡이다. 먼저 인트로부분 4마디에서 리허설 마크 [A]로 연결하는 것을 주의하고 온음표 화음을 연결할 때 리듬에도 주의하자. [B]부분은 [C]에 연결되는 핵심부이므로 레코드에서 느낌을 포착하자 [C]에서는 일렉기타의

커팅을 확실히 하고 [D]부분 4마디부터 일렉기타는 효과음의 역할을 하게 된다. Coda의 4마디에서 드럼은 의외로 어렵다. 잘 연구해 보자.

Intro.

Vocal

E. Guitar

TAB

Inst.

Inst.

E. Bass

TAB

Drums

E. Guitar 2.

Key Board.

A *S.* *E*

I don't need no li-cen-ce - to sign on no li - - ne and
can you tell me just where we fit in _____

E *A9*

*I don't need no prea-cher - to tell me you're mine
I - call it love Call it living in sin
(they)*

*I don't need no dia-monds I don't need no new bride
is it you and me or just this world we live in*

Clean —

clean —

E *D#11 E*

*I just need you ba-by to look me in the eye — I know
we live on love oh oh oh Living in — sin*

clean —

E

they have a hard time and your Da-dy don't a-pro--ve but I don't need you Da-dy tell-ing us what we should do

The first system of the musical score is in the key of E major. It consists of a vocal line and a guitar line. The vocal line has four measures of music with the lyrics: "they have a hard time and your Da-dy don't a-pro--ve but I don't need you Da-dy tell-ing us what we should do". The guitar line features a complex fretboard diagram with multiple strings and frets indicated, suggesting a specific playing technique or a particular sound. The diagram shows a series of horizontal lines representing strings, with vertical lines and circles indicating fret positions and string bends. The guitar line also includes some rhythmic notation, such as eighth and sixteenth notes.

B *G* *A* *G* *A* *B*

Now there's a mil-l-ion ques-tions I could ask a-bout our lives... but I on-ly need one ans-wer to get me thru the night... so I say is it right to hold you - and kiss your lips good-night... but I pro-mise is for - ever if you sign it on the dotted line

The second system of the musical score is in the key of G major. It consists of a vocal line and a guitar line. The vocal line has four measures of music with the lyrics: "Now there's a mil-l-ion ques-tions I could ask a-bout our lives... but I on-ly need one ans-wer to get me thru the night... so I say is it right to hold you - and kiss your lips good-night... but I pro-mise is for - ever if you sign it on the dotted line". The guitar line features a complex fretboard diagram with multiple strings and frets indicated, suggesting a specific playing technique or a particular sound. The diagram shows a series of horizontal lines representing strings, with vertical lines and circles indicating fret positions and string bends. The guitar line also includes some rhythmic notation, such as eighth and sixteenth notes.

[illegible]

Key Signature: G Major (one sharp)
Time Signature: 4/4

Lyrics:
 world we live in (I say) we're li-ving on love... they say we're li-ving in sin wo-oh is it right

Chords:
 A E B7 A (for only)

Instrumentation:
 Vocal, Guitar, Bass, Drums

Tempo/Style:
 mp

D 1. *E*

— for both our parents who fight it our must night--- then pray-Gods-for-give-ness when they both turn out the lights or

A9 *E*

wear that ring of dia-monds when your hearts is made of stone (you can) talk but still say noth-ing you say to-ge-ther but alone or

clean —

clean —

E 12.

E

A

E

A

E

B

E

Chap Arm.

HC D P

ch

A

E

A

E

B

A

Ba-by

ch

mp

D.S.

Coda
E

Musical score for the Coda section, measures 1-4. The score is written for guitar and includes a vocal line. The key signature is one sharp (F#). The guitar part features a melodic line in the upper register and a rhythmic bass line. The vocal line has the lyrics "I don't know" and "ust where to be-gin".

Measures 1-4:

- Measure 1: Vocal line starts with "I don't know". Guitar has a melodic phrase and a rhythmic bass line.
- Measure 2: Vocal line continues with "ust where to be-gin". Guitar has a melodic phrase and a rhythmic bass line.
- Measure 3: Vocal line is silent. Guitar has a melodic phrase and a rhythmic bass line.
- Measure 4: Vocal line is silent. Guitar has a melodic phrase and a rhythmic bass line.

E

B

Musical score for the E and B sections, measures 5-8. The score is written for guitar and includes a vocal line. The key signature is one sharp (F#). The guitar part features a melodic line in the upper register and a rhythmic bass line. The vocal line has the lyrics "I don't know" and "ust where to be-gin".

Measures 5-8:

- Measure 5: Vocal line is silent. Guitar has a melodic phrase and a rhythmic bass line.
- Measure 6: Vocal line is silent. Guitar has a melodic phrase and a rhythmic bass line.
- Measure 7: Vocal line is silent. Guitar has a melodic phrase and a rhythmic bass line.
- Measure 8: Vocal line is silent. Guitar has a melodic phrase and a rhythmic bass line.

E *B*

where to be-gin I don't know where we fit in li-ving sin

4

4

TAB

(3 times Repeat and fade)

E *B7*

DRY COUNTY

드라이 카운티

Words & Music by J. Bon Jovi

기타는 피아노와의 유니즌 멜로디로부터 들어감으로 튜닝을 특히 엄격하게. 리피트가 많기 때문에 악보를 잘 확인하면서 연주해갈 것. 백킹에서 아르페지오를 주체로 한 곳은 각 코드폼을 완전히 누르는 것이 포인트. 불필요한 뮤트 등을 넣지 않고 깨끗한 음을 내어 사운드에 퍼짐이 있게 한다.

베이스는 슬로 템포의 넘버로 ①까지는 기본적으로 8비트 패턴, ②부터는 싱커페이션이라는 구성이다. 곡 자체는 대단히 길지만 블록 마다의 패턴을 익혀 버리면 진행이 알기 쉽다. 기타 솔

로에서의 프레이즈는 백킹 기타, 키보드와 리듬을 합친 것으로 드럼의 킥과 심벌즈를 가이드로 하면 좋을 것이다.

드럼 전반은 심벌즈 롤인데 D.S.에서 ④로 되돌아갈 때마다 리듬 패턴이 변화한다. 원곡을 잘 듣고 리피트마다의 사운드를 체크하기 바란다. 또 전반부에서는 하이해트와 림 쇼트로 사운드에 퍼짐을 주고 있기 때문에 페달 워크, 림의 홀어짐만은 피하자.

① (Kb.) : 인트로 6마디부터 시작되는 피아노 멜로디에 12마디부터 기타가 유니즌으로 더해진다. 밸런스로서는 피아노가 메인으로 거기에 기타가 실리는 느낌이 좋을 것이다.

Dm C Am B^b Dm C Am B^b

Dm C Am B^b Dm C Am B^b

cho. C.D. h. s. cho. C.D. p. cho. cho. C.D. Q.C.

cho. C.D. h. s. cho. C.D. p. cho. cho. C.D. Q.C.

cho. cho.

(8va bassa)

② (Gt.): 피아노와 유니즌으로 멜로디 연주. 싱
글 코일계의 픽업에 코러스, 리버브를 더한 깨끗한
사운드로 플레이하고 있다. 멜로디의 1, 3마디는 초
킹부터 시작되는 프레이즈이므로 음정에 주의가 필
요하다.

♩ 1,3,6.

A Dm C Am B^b Dm C

(4x) spend their whole lives Wait - ing pray - ing for their big re - ward But it seems some - times The pay - off leaves you

(1x) A - cross the bor - der they turn Wa - ter in - to wine Some say it's the dev - il's blood They're
(2x) came here like so man - y did To find the bet - ter life To find my piece of eas - y street To
(3x) bless - ed name of Je - sus I heard a preach - er say (That) we are (all) God's child ren (And) that

2x 1x tacet h.+p. 2,4x 3x

(Gt.-I) 3,4x (Gt.-I) 3x h.

(Strings) 3x

1,4x 8va bassa 2,3x

2x 3x

(Drums) 1x: tacet, 4x: with Cymbal ③

G Dm C Am B^b to ⑥

feel - ing Like a dirt - y whore If I could choose the way I'll die Make it by the gun or knife 'Cause the

squeez - ing from the vine Some say it's a sav - iour In these hard and desper - ate times For
final - ly be a - live (And) I know noth - ing good comes eas - y (And) all good things takes some time I
He'd be back back some - day (And) I hoped that he knew Some - thing as he drank his cup of wine I didn't

g. 2,3x 2x 3x h.+p.

g. 2,3x

2,3x

2,3x

2,3x

③ (Dr.) : 노래에서의 패턴. 1X는 휴식이지만 D.
S. 할때 마다 하이 해트 + 림 쇼트, 킥 심벌즈가 더해
진다. 각각의 사운드를 확인해두기 바란다. 템포가
느림으로 주의할 것.

4.  **C** F B \flat C Dm

(Chorus) (2x) woo burn - ing my
(1x) woo

You can't help but prosper Where the streets are paved with gold They say the oil wells ran deeper here than any body's known (now) I
cursed the sky to open I begged the clouds for rain I prayed to God for water For this burn - ing in my veins It was
(Arpeggio)

veins F B \flat C woo B \flat

pecked up on my wife and kid And left them back at home (Now) there's nothing in this pay-dirt The ghosts are all I know Now the
like my soul's on fire (And) I had to watch the flames All my dreams went up in ashes And my fu - ture blew away Now the

4. 4.

2x

oil's gone — And the mon-ey's gone — And the jobs are gone — Still we're hang-in' on — Down in Dry Coun - ty They're

swim-ming in the sand — Pray-ing for — some ho-ly wa-ter To wash the sins from off our hands(Here)in Dry Coun - ty — The prom-ise has run dry where

8va,(Strings)unison

8va,(Strings)unison

243

[illegible]

B \flat Am B \flat Am B \flat Am B \flat C

cho. C.D. h.+p. cho.C.D. cho. C.D.

cho. C.D. h.+p. cho. C.D. cho. C.D.

18 20 20° 20° 20 18 18 18 20 18 17 17 19 19 19 17 17 17 17 19 19 19 18 20 20 20 20° 20

4

(Strings)

2° 3 3 2° 3 3

G Dm C(onD) Dm C(onD)

h. (8va) 1x tacet → 2x

h. 18 20 17 19 19

8va cho. 1x tacet

cho. 15 15 15

(Gt.-III)

1x only

2x (f) (f)

H Dm C(onD) Dm C(onD)

8va cho. 1x tacet

cho. 14 15 15

(Gt.-III)

1x tacet

2x s. s.

2x

2.

♩ = ♩

Dm

Dm
I
(5 times Repeat)

C

(Gt.-I) 2x ~ 5x: Continued on P.66

8va
p.+h.

cho.

cho.

p.+h.

(Organ)

C

Am

B \flat

cho. p.

cho. C.D.

cho. C.D. p.

cho.

p.

3

cho.

g.

C.D.

7 7 7 7 7 5 7

7 7 7 7 7 5 7

7 6 8 8 8

8 6 7

6 8 6 8 8

8 8 8 8

15

cho. C.D. p.

cho. C.D.

cho. C.D. p.

cho.

p.

cho.

g.

5. Coda

Am B \flat

cho. C.D. Men

cho. C.D.

(Synth. Bass)

D.S. 6.

⦿ Coda

Vo. oth-er way... there's too much pain... Night af-ter night af-ter night af-ter night oh Down in

Gt.-I

Gt.-II

Kb.

Ba.

Dr.

Dm C G rit. a tempo

(Strings)

(Synth. Bass)

8va bassa

s.

(55553333)

(5)

Pick Scratch

Pick Scratch

6. D.S. 7.

7. Coda

no one's getting out of here — Dry Coun - ty

8va
s. s. cho. C.D.p. 3
cho. C.D.p. 3
cho. C.D.p. 3
cho. C.D.p. 3
cho. C.D.p. 3
8va, (Strings) unison

The musical score is a multi-system composition for guitar, continuing from page 62. It is written in treble clef with a key signature of one flat (Bb). The score includes various musical notations such as chords (Dm, Am, C, Bb, C.D., C.D.p.), articulations (h., s., g.), and fingerings (10, 12, 13, 15, 17, 18, 19, 20, 21). The score is divided into seven systems, each with a treble staff and a bass staff. The first system starts with a 'Dm cho.' chord and continues with various melodic lines and chords. The second system includes 'Am cho.' and 'Bb cho. C.D. p.' chords. The third system features 'Dm C.D.' and 'Am' chords, with a '(8va)' marking. The fourth system has 'Bb' and 'Dm' chords. The fifth system includes 'C', 'Arm.', 'cho.', 's.', 'h.+p.', and 'Bb' chords. The sixth system has 'Bb cho.', 'Dm', 'cho.', 'C.D.p.', 'C', and 'cho.' chords. The seventh system includes 'C', 'Am cho.', 'C.D.', 'cho.', 'Bb', and 'cho.' chords. The score concludes with a 'Back to P.63' instruction.

Back to P.63

⑤ (Gt.): 5번줄, 3번줄에서의 옥타브 프레이즈.
3프렛 부근부터 단숨에 19프렛까지 뛰어올라간다.
불필요한 줄을 잡게 손가락으로 뮤트하고 옥타브의
음정을 깨끗하게 내면서 포지션을 이동시키자. 슬라
이드의 리듬에도 주의를 요한다.

I BELIEVE

아이 벨리브

Words & Music by J. Bon Jovi

기타는 인트로의 16분음표 백킹이 메인 패턴으로 스케일이 큰 넘버이다. 프레이즈에 교묘하게 백킹을 받아들여 플랜저의 효능을 잘 살리는 것으로 악센트를 붙이고 있다. 퍼짐이 있는 사운드의 솔로를 초킹이나 풀링을 많이 사용해서 원 피킹으로 연주하고 기타 플레이에 폭을 갖게 하고 있는 점에도 주목하기 바란다.

베이스는 16분음표의 루트를 계속 연주한다. 특히 눈에 띄는 프레이즈나 리듬 패턴은 없고, 어떻게든 정확한 올터네이트 피킹으로 리듬을 지키는 것이 중요하다. LOW-D음을 많이 사용하

고 있으나 플레이 자체는 심플함으로 4번줄만을 1음 내려서 튜닝하든 5번줄 베이스를 사용하든 어느쪽으로도 대응할 수 있을 것이다.

드럼은 16분음표의 드라이브를 갖는 파워풀하고 타이트한 드러밍이 특징적이다. 4분음표의 힘찬 하프 오픈 하이헤트가 인상 에 남는다. 곡의 구성은 실로 심플하여 리듬 패턴은 흐름에 의해서 구분 사용하는 2패턴으로 구성되어 있어, 이것을 적절히 억양을 붙여 구분해서 두드려가는 것이 중요하다.

N.C.

Intro. D

G 2x only

Vo. (Talking) yeah...

Gt.-I

Gt.-II

Kb. (S.E.)

Ba. 1x tacet

Dr. 1x tacet 2

① (Gt.): 꽤 하드한 오버드라이브 사운드에서의 메인 백킹 패턴. 너무 일그러지게 하면 생생한 필링이 없어짐으로 사운드 메이킹에는 충분히 유의하기 바란다.

② (Dr.): 스네어의 16분음표 연타로 서서히 크레센도시켜 가는데 푹 하이헤트로 확고히 카운트를 하면서 정확한 리듬으로 두드린다.

1. G 2. G D G

h. 8va, Bottleneck

(Organ)

3

2 (Shaker) simile ~

1. G 2. G A 2x D

All I know is what I've been sold You (can)
can't do this h. you can't do that They

h. (8va, Bottleneck) h.

3

③ (Ba) : 루트를 묵묵히 연주하는 라인이다. 하이해트가 4분음표이므로 비트를 리드하는 것같은 기분으로 한결같이 리듬 킵한다.

④ (Dr.) : 하이해트의 하프 오픈을 파워풀하게 두드리고 1박째의 베이스 드럼으로 16분음표의 드라이브를 내자.

A C D G

soul

h.

h.

h.

h.

g.

I

h.

8va, Bottleneck

17

19

17

15

3

2. A D (Chorus)

lie for it cry for it die for it Would you I (1,3x) Be-lieve (2x) Be-lieve

cho.

cho.

8va, Bottleneck

14 15 14 10

5

⑤ (Gt.): 보틀넥에서의 멜로디 연주. 몇번이나 되풀이되므로 정확히 재현하도록 한다. 보틀 넥 주법의 경우 줄의 높이가 지나치게 낮으면 보틀넥과 프렛이 접촉되거나 음이 찢어지는 소리가 나거나 함으로 주의.

G D G 2x Bm

I Be - lieve With ev - ery breath that I breathe
I Be - lieve Be - lieve we're still worth The fight you'll

(Chorus)

You and me can turn a whis - per to a scream I Be - lieve
see There's hope for this world to - - night I Be - lieve

cho. cho.

(Cello) 2x only

1. Coda

⑥ (Gt.) : 이것도 아마 보를네크에 의한 것이라. 보를네크로 천천히 상행하고 완전히 올라간 곳에서 바를 던져서 내려뜨리고 즉각 초킹으로 이행한다. 오버 더빙일 가능성도 있으나 라이브를 위해서 연습해두자.

[illegible][illegible]

[illegible]

will see That you are all you really need I

cho.

g.

D.S.2

♩ 2. Coda

Vo. Be - lieve

Gt.-I

Gt.-II

Kb.

Ba.

Dr.

G D G D

I Be-lieve I Be-lieve (three four)

12 14 10 14 15 14 10 12 14 10

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

(5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5)

D G 1. 2. G

K 1x tacet

yeah h. wow

h. h. h. h.

17 14 15 14 10 14 15 10 10 10 10

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

2 2 2 2 4 4 4 4

[illegible]

[illegible][illegible]

Repeat & Fade Out